ELSIE CARLISLE
WITH A DIFFERENT STYLE

THE ERA

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[Photo. by Ernest Cooke.

Miss MARIE DAYNE,

Although it is only two years since this artiste made her debut on the stage at the Palace Theatre, London, she has made rapid progress in the profession, having recently concluded an engagement in "Hullo America" in which she played the principal part with much success. Prior to this engagement, Miss Dayne spent 14 months at the London Hippodrome, and played many of the principal parts. It is possible that we may see Miss Dayne on the Variety stage shortly, as we hear that she has received one or two tempting offers.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.
WEEKLY REPORT.

Maintenance of Benevolent Institution, about	£53	0	0
Number of old artists residing there, 32 (ladies 8, men 26).			
Amount of weekly pensions	47	1	0
Number of pensioners, 77.			
Amount of grants, loans, fares, &c.	14	10	0

The Fifteenth Annual General Meeting of the Variety Artists' Benevolent Fund and Institution will be held on Wednesday, March 30, 1921, in the Board Room, 18, Charing Cross-road, at 12 o'clock. Mr. Jas. W. Tate, the President, will occupy the Chair. All Subscribers are invited to be present.

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THE GENERAL MEETING of the VARIETY ARTISTS BENEVOLENT FUND AND INSTITUTION will be held on WEDNESDAY, MARCH 30, 1921, in the Board Room, 18, Charing Cross-road, W.C., at 12 o'clock.

Chairman: Mr. Jas. W. Tate (President).
BUSINESS:
The Annual Report of the Committee will be submitted.
The Statement of Receipts and Payments for the past year will be received.
The election of the Hon. Officers will take place.

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WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, March 21, April 11, 25, May 2, 16, June 20.
GAIETY THEATRE, HASTINGS, May 11 (4), Sept. 12.
PLEASURE GARDENS, FOLKESTONE, April 18, May 16, 30 (3), June 13.
PALACE THEATRE, RAMSGATE, May 2, 16.
PALACE THEATRE, MAIDSTONE, (Maidstone, twice nightly.)
March 28, April 25.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."
WINTER GARDENS, NEW BRIGHTON.

WANTED Known, Following Dates Vacant:
June 6, 13, 20, 27, July 4 and 11, originally pencilled to well-known London Manager for Repertory.

Only First-class Attractions Touring under Responsible Managements entertained.

Dramas and Revues Not Acceptable.

It may be stated that these are good dates for suitable shows. Last year's takings during the same period were up to the standard of the remainder of the year, when the business was phenomenal, possibly not equalled by that of any other theatre in the country having the same capacity.

The Winter Gardens is recognised as one of the best dates in the country, being run on first-class lines.

Write, A. DOUGLASS.

THEATRE ROYAL, INVERNESS.
WANTED, First-class Attraction, April 4.
B. BAILEY, T.R., Inverness.

WANTED, first-class Attractions, various dates. Send list of bookings, day-bill, &c., THE LONDON AND PROVINCIAL AGENCY, 36, Shaftesbury-avenue, London. 'Phone, Gerrard 4117.
N.B.—This agency is conducted on a fair and equitable basis, and neither extracts nor expects big commissions which cripple touring managers. Thanks to all who wrote in last week, regret not able to reply to all, but keep us posted with your movements and vacancies.
Wire for Monday next.

THEATRE ROYAL, WORTHING.
THEATRE ROYAL, WORTHING.
THEATRE ROYAL, WORTHING.
WANTED, First-class Attractions.
March 21, week.
March 21, week.
March 21, week.
Once or twice nightly.
Wire, SEEBOLD, Worthing.

WANTED, first-class Musical Comedies and Attractions for Palace, Pembroke Dock, 6 nights; Carmarthen and Haverfordwest, 3 nights; May 16, 30, June 13, July 11, on. Bury St. Edmunds, vacant April 18, May 2, 9, 16, for strong Attractions. Sole Agent, WILLIAM BELLAMY, The Frank Hardie Agency, 21, Panton-street, London, S.W. 1.

THE ASSOCIATION OF TOURING MANAGERS.

BOOKING BUREAU.

This Bureau represents over 500 of the Principal Touring Companies.
WANTED,
Theatre Proprietors are requested to forward vacant dates, when list of all companies available will be sent by return.

NOTE.—No charge is made for the use of this Bureau, which is NOT an Agency, but a Central Booking Office for the benefit of Resident and Touring Managers.

Address all communications to the Secretary of the Association,
MR. LOUIS CASSON,
178, Shaftesbury-avenue, W.C. 2.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

"SCANDAL."
WANTED,
Only vacant dates this year,
May 9, Aug. 15 (3 nights, North), Sept. 19 (3 nights), Oct. 17, 24, 31, Dec. 26.
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

"DADDALUMS."
WANTED, Theatres, March 28, onwards, with exceptions.
ANDREW MELVILLE, Wyndham's Theatre, W.C.

WANTED, good Theatres for season of West-End plays. SECRETARY, A.T.M., 178, Shaftesbury-avenue, W.C. 2.

"FAIR AND WARMER."
WANTED, March 28.
(Unexpectedly Vacant through transferring) and April 7 (3 nights), to follow Scarborough.
Wire or 'phone, W. FOSTER HORSFIELD, Suite 21 and 22,
25, Charing Cross-road, W.C. 2.
'Phone: Gerrard 7167.

THEATRES WANTED.

The Super Musical Comedy Revue.
"HAVE A SMILE."
"HAVE A SMILE."
"HAVE A SMILE."
"HAVE A SMILE."
"HAVE A SMILE."
"HAVE A SMILE."
Thanks for contracts and offers from Macnaghten Vaudeville Circuit, Ltd., Michael Lyons, Universal Variety Agency, London; Lloyds' Agency, Ltd., London; Joe Lawrence, Esq.; Reynolds' Agency, Sheffield; Bramson Agency, Liverpool; Summers' Agency, Cardiff; Brun Agency, Burnley; J. W. Armstrong, Esq.; E. Graham Falcon, Esq.; Goldin's Agency, Birmingham; Combine Agency, Cardiff; Singleton's Agency, Wigan; Geo. Edmunds, Esq.; E. Y. V. Agency, Scarborough; R. Davies, Esq., &c., &c.
Cast includes:
Harry Wright,
Freda Spry,
B. S. Monti,
Arthur Villiers,
Marie Wayne,
Lenna Hale,
Alice Burns,
Harry Hart,
The Eight Smile Girls,
The Sisters Tate,
Chas. Ashman
(Musical Director), &c., &c.
GORGEOUS SCENERY.
MAGNIFICENT DRESSES.
CATCHY SONGS.
CLEAN COMEDY.
ORIGINAL LITHOGRAPHS.
In fact, absolutely everything necessary to make this show what I claim it to be.
A No. 1 Co.
REFER
REFER
REFER
H. Thorley, Esq., re this Show's Instantaneous success on Monday at the Pavilion Theatre, Wombwell, this week, or better still,
SEE THE SHOW
SEE THE SHOW
SEE THE SHOW
yourself next week at the Pavilion, Leicester.

WANTED, Big Theatres and Music Halls,
March 28, April 4 (?).
If you want your audience as well as yourself to
"HAVE A SMILE,"
apply to O. DYSON, 117, Wolseley-road, Sheffield, but remember delays are dangerous; therefore, do it now.

WANTED, May 23, Aug. 1, 8, Oct. 3, 10, and 1922.
No. 1 Company.
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
This, County T., Bedford.
Next, Grand T., Luton.
W. W. ELLIS,
44, Carlton-hill, London, N.W. 8.

"BETTY."
"BETTY."
"BETTY."
"BETTY."
"BETTY."
"BETTY."

WANTED, April 25, 26, 27 (M.), May 9 and 16, Sept. 5 (S.), Nov. 7 and 21, on.
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."

Wanted, May 9 and 16, Aug. 1 and 22, Sept. 19.
BERTIE RALLAND,
16, Broad-court, Bow-street, W.C. 2.
Gerrard 1280.
Member of the Touring Managers' Association.

WANTED, Monday next, by the Dallas Yorke Repertoire Co., in "Anna of the Night Club" and splendid repertoire. Drama, Varieties, Sketch, Halls, Theatres, Cinemas. Share, salary, rental. Refer management here. Wire or write, ELVIN, Empire, Abersychan, Mon.

"TWO LITTLE DRUMMER BOYS,"
By Walter Howard.
WANTED, April 4, 11, Yorks, Lancs, N.E. Coast. May 2, 9, 16, June, July. One, Two, or Three Play. Splendid Cast Productions. S. RENNEF, T.R., Coatbridge. Next, Pontefract.

"TATTERS,"
"TATTERS,"
The Phenomenal Success.
WANTED, April 4, to follow Rochdale, and precede Walsall.
Vacant April 4, April 4.
Wire, "Drama, Brighton."
Letters,
FRANK LISTON,
Grand T., Brighton.

WANTED, March 28 (Easter Week), onwards, with exceptions, Alfred D. Adams's successful plays, "A Good-for-Nothing Girl," "The Man Pays Also!" and up-to-date repertoire. Cast includes Misses Constance Medwyn, Marie Fontaine, Louie Adams, Adela May, Messrs. Alfred D. Adams, Leonard S. Harrison, Tod Squires, Augustus Hammond, Ernest Waller, &c. Wire for March 28, ADAMS, Victoria Palace, Felixstowe. Next week, T.R., Bury St. Edmunds.

"THE YELLOW TICKET."
The Great Attraction from The Playhouse, London, and Elitch, New York.
WANTED, MARCH 28.
Wire, LUDDINGTON, T.R., Guildford. Next, Repertory, Plymouth.

THE LEONARD LAURENCE COMPANY A.T.M.
IN REPERTOIRE OF HIGH-CLASS PLAYS.
WANTED, Monday next, Monday next, Monday next
(between Lancashire and Wales).
Also April 11 and various later.
Wire for Monday next,
between Lancashire and Wales.
LEONARD LAURENCE,
Theatre Royal, Leigh, Lancs.

"THE VERY IDEA."
De Courville Production, with Easten Pickering.
WANTED Known, only vacant dates April 25, May 16. HALDANE, CRICHTON, Artillery Theatre, Woolwich.

"THE GIRL IN THE TAXI."
The famous Musical Comedy from the Lyric Theatre.
WANTED, March 21
(Manchester district),
May 9, follow Dover.
Apply,
HUBERT WODDWARD,
Broadmead House, Panton-street, S.W. 1.

WANTED, March 28, onwards, for well-known Attraction. Wire, FELLOWS, 4, Kennington-rd., S.E.

WANTED, Theatres, for strong production, "All for Gold," in 4 acts. Write, JOHN HATHERILLO, Manager, 15, Steele-road, Isleworth.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."
WANTED, First-class Theatres,
May 16, 23, July 18, Aug. 8, Sept. 5, 12, 26, Oct. 3, 10, 17.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, First-class Theatres,
July 11 and 25.
Aug. 22, Sept. 5, 12, 22 (3 nights).
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

WANTED, Monday next, also March 28, April 4,
MORRIS FLAKE'S
"TOP OF THE BILL."
"TOP OF THE BILL."
"TOP OF THE BILL."
"TOP OF THE BILL."
"TOP OF THE BILL."
"TOP OF THE BILL."
Musical Comedy Revue.
Third Year of Tour.
Undoubtedly a Winner.
Refer F. Ashworth, Esq., Tivoli Theatre, Manchester.

This is our second visit in four months, and the popular verdict is "Better than before." That is indeed going some.

Now, Mr. Manager, you cannot do better than back
"TOP OF THE BILL"
FOR
MONDAY NEXT.

WIRE! WIRE!! WIRE!!!
FLAKE,
This week Tivoli Theatre, Manchester.

WANTED, No. 1 Theatres and Music Halls only, for
"BUZZ-BUZZ."
The Successful Vaudeville Theatre Musical Production.
(Harold Montague and Danson's Co.)
April 4 and 11 (North or Midlands).

"THE PICCADILLY PURITAN."
Lechmere Worrall's Successful New Comedy. Entire London Production Carried. West-End Cast, including Henry C. Hewitt and Marie Ault.
Owing to enormous success at Brighton, rebooked for return visit 5 weeks later.
March 21 (North or Scotland), April 11.
W. FOSTER HORSFIELD,
Suite 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone: Gerrard 7167.

Jack Arnold's
Record and Gorgeous Pantomime,
"ALADDIN."
WANTED Known, will entertain decent propositions for Monday next, otherwise sooner be out. Wire, Victoria, Lyc, or 'phone 70.

"AT THE HOUR OF MIDNIGHT."
"AT THE HOUR OF MIDNIGHT."
"AT THE HOUR OF MIDNIGHT."
"AT THE HOUR OF MIDNIGHT."
WANTED, Known,
If you want a Strong Attraction Easter,
Book Above.
Can be seen this week,
Elephant and Castle, S.E.
Mrs. Kimberley's Greatest.
Wire, J. C. CARLYLE.

WANTED, Good Theatres, for large and small attractions, Revues, and Big Var. Coms., THE LONDON AND PROVINCIAL AGENCY, 36, Shaftesbury-avenue, London. 'Phone, Gerrard 4117.
N.B.—Proprietors and Managers, avoid trouble and difficulties, write, wire, or 'phone us, we conduct our business in a fair and business-like manner, can always supply the goods, and always see to your interests whatever it may cost us.

WANTED, First-class Theatre, Easter week, March 28, also April 11, various onward,
for one of the best Musical Comedies on the road.
"CARMELLO."
Company of 35 travelled.
Wire, ELDERTON,
Theatre Royal, Great Yarmouth.

WANTED, First-class Theatres, April 4, 18, May 16,
Also several Autumn Dates for Nevill Graham's Latest Success,
"PERI,
"THE SLAVE OF LOVE."
Company includes:—
Sinclair Cotter, M. Klit Gaarde, Frank Wood, Colin Coop, Bernard Knowles, Winifred Roma, Winifred Hare, Zoe Corner, Roseva Skelton.
Bookings include:—
K., Glasgow, L., Edinburgh, C., Liverpool, R., Nottingham, Manchester, Sheffield, Middlesbrough, Grimsby, Blackpool (2 weeks).
NEVILL GRAHAM,
Opera House, Harrogate.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, First-class Soprano, for Character Part in Revue; must have exceptional voice; open immediately. Wire or write, ANDIE CAINE, Filey, Yorks.

WANTED, a Light Comedy Soprano Singer, for the Continent; must be young and very smart. Please call, THE MME. WALTER ORCHESTRAL AGENCY, 67, Newman-street, W. 1.

WANTED, to rehearse immediately, open Monday, smart Juv. Lead, mus. com. exp., able to sing well and move well. Those who wrote last week please write again. RAY, Empire, Tonypandy. Next, Elephant and Castle T., London, S.E.

WANTED, good Baritone, Juvenile Lead, tall, good appearance. Apply, STEPHENSON, 2 till 3, The Peacock, Maiden-lane, W.C.

WANTED, Good Juvenile Man; must be smart; also First-class Leading Lady; must have good wardrobe. Long engagement to the right people. Send photos., stating all lowest terms, and refs. HERBERT M. ... Theatre Royal, Bristol.

WANTED, a ... 13 ... ivy Leading Man, also Lad ... Margaret, Isabel, Nancy, Donora, R ... &c. Right through till July to the ... people; must be modern, dress we ... chearse March 21, Yorks. S. RENNE ... T.R., Coatbridge. Next, Pontefract.

ARTISTS WANTED.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Wanted, Wanted, Bass Singer. Must be fairly good height and able to speak lines.
Wanted, Girl Dancer. Must be over 14 but look younger.
Wanted, Revues. Send date sheet, where played.
Artists requiring audition for new shows.

For all above apply
A-Z AGENCY,
17, Charing Cross-road, W.C. 1.

Stage. Warriors' Day, March 31.
WANTED, the services of a Heavy Man, amateur with experience would do. Apply, DANCEY, 33, Oseney-crescent, N.W. 5.

WANTED, Two Smart Chorus Ladies; young, good voices, and experienced. Long tour. Apply, ANDIE CAINE, Filey, Yorks.

WANTED, Boys and Girls, good vocalists, for Troupe; good home; all found; join at once. Photos., age, and height, lowest terms. STUART, Hippodrome, Driffield, Yorkshire.

WANTED, Young Man or Lady Gymnast to Fill in as Leaper in a Flying Return Act. For particulars address, R. THORPE, 155, New City-road, Plaistow, E. London.

ARTISTS' WANTS.

First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, by MOLLIE VERRALL, "The Versatile Gem" Juvenile Actress, Monologist and Speciality Danseuse, finished tour, for Drama, Comedy, Revue, Halls, or Pictures, April, on.

P.A., London-rd., Maidstone, Kent.

WANTED Known, Young Soprano Vocalist desires Engagement for Easter; hydro, hotel; versatile; good repertoire, Box 266, "The Era."

WANTED Known, Experienced Singer and Violiniste, very striking stage apparance, desires Theatrical Engagement. Box 223, "The Era."

WANTED, by EDITH EMUSS, Brll. Operatic Soprano; good offers. Lead. Vac. Mon. next. Wire, 4, Burnham-st., Tyne Dock.

WANTED, Monday on, good revue, by SISTERS DE-HAVEN. Just concluding with H. L. Osmond's "Little Miss Goody," playing Prin. Girl and Spec. This. Empire, Burnley. Wires, 121, Rectory-road.

WANTED, a Good Double Act, for Monday next, onward; just finished panto. SISTERS FRENCH (Wee Amy and Nellie); good vocs. and expert buck and wing dancers; open for var. or revue. wire quick, 53, Wharf-lane, Chesterfield.

MUSIC HALL ARTISTS WANTED

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

18th Year.
WANTED, Artists, to send Date List and Terms (Wire or Write).

EARLY DATES. All Managers get our
EARLY DATES. Lists.
EARLY DATES. March 21, 28.
onwards.
WILL DALTON,
57, Parsonage-rd., Withington, Manchester.
'Phone, 193 Didsbury.
Wires, "Granbeste, Manchester."
Give me a chance, and *keep posted with fresh dates.*
REPRESENTATIVES WANTED.
GENERALLY OF PROVED BUSINESS ABILITY.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."

WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

PALACE, SUNDERLAND.
WANTED, Sensational Specialities, Big Comedy Acts, 1st-class Juvenile Troupes, &c., for the following dates:—March 21, April 4, 25, onward. Address, MANAGER, Palace, Sunderland.

MUSIC HALL ARTISTS' WANTS.

First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, Monday next, by ADA DURHAM, smart comedienne and dancer, Wire, Palace, Belper, Derby.

WANTED, Monday next, by LEDAIR, the Comedy Conjurer, presenting Magic, Mirth, and a Maid; two people; own scenery. This week, Coliseum, Portsmouth. Next week, Vacant. March 28, Palace, Southampton.

WANTED, April 4, precede Moss's Grand, Hanley; also 18, 25, by
MAXWELL CAREW,
the fashionable dame, in an artistic comedy act.
This, Casino, Aberdeen; 21st, Tivoli, Barrow; 28th, Empire, Smethwick.

"Considerable ability as a storyteller."—Vide "Stage."
WANTED, Monday next, March 21, by HADLEY HARMAN, "The Immaculate Character Comedian." Wire or write, 27, Ackers-street, C.-on-M., Manchester.

WANTED, Monday next, REEVES & WINN, Novel Comedy Musical Act. 1, Delamark-road, Sheerness. Also vacant March 28, April 4.

WANTED, Monday, on, for revue or own act, JACK DAY and EDDY PURNELL, mirthmakers, with modern methods. A singing, dancing, and conversonal comedy act, 40, Lombard-st., Barry.

WANTED, Monday next, and March 28, by THE BRANDONS, Comedy Musical Act. This week, Hippo., Ilford. Wire, 21, Wardour-street, London, W.C. 'Phone, 3625 Regent.

WANTED, Monday next, LINTON and VINCE, Premier Double Concertina Speciality. Wire, LINTON, 144, Akermans-road, Brixton, S.W.

MUSIC-HALL ARTISTS' WANTS.

WANTED, Monday next, onwards, The Arraneys' "Humpeti-Bumpeti" Act. Wire, King's Theatre, Oswestry.

WANTED, by the Royal "VIONA" Quartette, Banjoists, March 28, April 11, and 25, on. Wire, This, Empire, Rochdale; next, Hippo., Wigan.

ASTON BROS AND LADY.
World-renowned Cycling Comedians.
WANTED, Monday next, also 28th, precede Aberdeen.
Wire, this, Top., Central Hall, Amble, Northumberland.

CIRCUS ARTISTS WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, for tenting season, first-class Speciality Act; those able to do their complete performance in circus ring. Also Tentman, Grooms. Please apply to SIR ROBERT FOSSETT, Circus Proprietor, Tiffield, near Towcester.

CIRCUS ARTISTS' WANTS.

First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known, ROLLO, on the High Rope, with Firework Sensation; an ideal circus attraction. Perm. add., 98, Peel-street, Rochdale.

WANTED Known, through cancelling, TOM HALL, Useful Clown and Little Dog Act, free for summer; Two Acts for galas. 54, Boundary-street East, Manchester.

MUSICIANS WANTED.

First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, to open April 11, thor. exp. Violinist (Repetiteur); must have good tone and technique, capable of leading if necessary. First-class Cinema. 4½ hours daily, no Sundays; salary, £4 16s. weekly; comfortable, permanent engagement. State age, and refs. CONDUCTOR, 40a, Fisher-street, Carlisle.

WANTED, Repet., able to Lead. Call for audition, IMPERIAL CINEMA, Canning Town.

WANTED, good Repetiteur-Violinist; variety; open Monday, March 21; A.M.U. terms. Age and refs. to DAVIDSON, Mus. Dir., Palace, Halifax, Yorks.

WANTED, FOR SEASIDE ENGAGEMENT STARTING IN JULY, REPET., 'CELLO, BASS, CORNET, AND DRUMS. LOWEST TERMS AND REFERENCES, BOX 306, "THE ERA."

WANTED Violinists (Leader) and Pianiste (ladies), for West Central Hotel; 4 to 10.30 daily; meals provided; must be accustomed to playing in orchestra. Apply, with terms, by letter only, to HALLERTON-SHAW, 37, Mapesbury-Court, Shoot-up Hill, Brondesbury, N.W.2.

WANTED, Leader and Repet., pictures and variety; first-class men only. MUS. DIR., Balham Hippodrome, Wed. morning, 12 to 1.

WANTED, at once, Leader Violinist (with library), Repet., Organist, Drums and Tympanist. Apply, from 11 a.m. to-day (Wed.), or Friday, MUS. DIR., Kingsland Empire, Dalston. (No Letters.)

WANTED, Leader, for variety (able to take seat when required); open Monday, March 28; terms £3 15s.; matinées half salary. Age and full particulars, CONDUCTOR, 40, Detuyl-street, Scunthorpe, Lincs.

WANTED, through releasing, high-class Violinist-Leader; must be soloist and firm leader; audition afternoon or evening. ALBERT BROOK, Mus. Dir., Queen's Hall Cinema, Rushey Green, Catford, S.E. 6.

WANTED immediately, Leader, to tour musical comedy; one who can play piano preferred. References, &c., to FRERE, "Afgar" Co., Hippodrome, Derby.

WANTED, for London Cinemas, Leaders, Pianists, Organists, Drummers, and Cornet, to open about March 21. Reply, stating terms and experience, to B. R. DOVER'S DIRECTION, 83, Katherine-rd., East Ham, E. 6.

WANTED, shortly, after Easter, First Violinist and Pianist, used to pictures, for Chester district, 6 nights 3 matinées. Age, terms, and experience to P. COLLINS, Gondola Works, Walsall.

WANTED, brilliant Lady Violinist and first-class Leader, gent., for café; London. GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Violinist for Opera House, Scarborough; permanency; open Easter Monday. Apply, A. L. ARNOLD, 118, Victoria-road, Scarborough.

WANTED, Violinist (gent.) for King's-road Picture Playhouse, Chelsea, S.W. Apply, after 3 o'clock, for audition.

WANTED, first-class Violinist; lady or gent.; conduct trio; pictures; twice nightly, 2 mats.; permanency. Full pars., library (if any), REYNOLDS, Royal Electric, West Hartlepool.

WANTED, first-class Violinist, for café. KING'S LOUNGE, King's-road, Brighton.

WANTED, Paying Guest (Violinist preferred); board optional; free rehearsals with pianistes; orchestral music provided. 47, Ormiston-road, Shepherd's Bush.

WANTED, good Violinist, March 21, with good library, for small cinema. Apply, 8, Turnham Green-terrace, near Turnham Green Station, Chiswick, W.

WANTED, Violinist for Trio, matinées and evenings; no Sundays. No reply given unless terms are stated. MANAGER, Headgate Electric Theatre, Colchester.

WANTED, good Violinist (lady or gent.), Easter, for 2 weeks, Margate Café; audition 11 o'c. Thursday. 358, Stanstead-rd., Catford, S.E. 6.

WANTED, good Violinist, for trio; high-class pictures; used to Tavan, Aider, &c. Terms to ERNEST L. CUTTS, Mus. Dir., Empire Cinema, Chorley.

Hippodrome, Coventry.
WANTED, good Second Violinist (variety); open Easter Monday, March 28; A.M.U. members only. Copy of references to BENJAMIN PARKS, Conductor.

PIÉNA **THIS WEEK'S NOVELTIES.** FOR

HATE and LOVE, by **Samohtini.** F.O., incl. P.C., Harm., etc., 6/- Salon, incl. P.C., Harm., etc., 4/6 S.O., 3/6; P.C., 1/6; Harm., 1/-; E.V. 9d.; E.P., 6d.

L'ILE DES FEES, Fantasy Ballet by **Popy.** F.O., 4/6; S.O., 3/-; P.C., 1/-; E.V., 9d.; E.P., 6d.

PYRRHUS, Overture by **Daras.** F.O., 2/6; S.O., 1/9; P.C., 1/-; E.P., 4d.

The following for Salon Orchestra, including P.C., Harm., two 1st Violins, Obligato, 'Cello, Bass, Flute, Clarinet, Oboe, Cornet, Trombone, and Drums. Price 2/- Complete. Extras—P.C., 8d.; E.P., 4d.

PRELUDE, by **Rachmaninoff** **GONDOLIÉRA**, by **Meyer Helmund**

VATERCHEN MUTTERCHEN, by **Daras** **PASTORALE**, by **Bizet**

Catalogue and Subscription List Free on Application.

CINEMA **55, HIGH ST., NEW OXFORD ST., W.C.2.** MUSIC
'Phone Gerrard 7236.

MUSICIANS WANTED.

THE TELFORD ORCHESTRAL SALON, 1, TELFORD-AVENUE, STREATHAM HILL.

WANTED immediately, Violinist, Pianist, Drummer, Banjoist, for dance work. Also Clarinet, Bass Player, for cinema. Call to-day, 10.30 to 4.30, or 'phone Streatham 394.

WANTED, Violinist (male), for cinema in Grimsby, evenings only; six days. Apply, NEWMAN ORCHESTRAL AGENCY,
67, Newman-street, W. 1.

WANTED, Violinist; must be thoroughly experienced in standard works, for cinema and café; approx. 5 hours daily, no Sundays; state terms. Apply, THE PICTURE HOUSE, Ipswich.

WANTED, for Thomas Fossett's Circus, tenting, Cornet, Trombone, Euphonium; terms £3 5s. HORROCKS, 6, Nutstreet, Bolton.

WANTED, Solo Cornet, or Good Cornet Player, for 10 LOONIES CO.; permanency, all the year round; all fares paid after joining. Discharged soldier or Army bandsman, write; state age, single or married, earliest can open, and salary required, to REG. HARRIS, 10 Loonies Co. March 14, Empire, Sheffield; March 21, Palace, Salford.

WANTED, good 2nd Cornet, to combine stringed instrument ('cello preferred), and a flute.
Yearly contract.

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WANTED, Musicians, at First-class Variety Halls. Sheffield Empire, Trombone; Swansea Empire, Oboe. Newport Empire (Mon.), Clarinet. Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR,
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WANTED, reliable Trombone for Lord John Sanger's Circus, open immediately; terms £4. BANDMASTER CYRUS, Wednesday, Richmond; Thursday, Hounslow; Friday, Wealdstone; Saturday, Watford.

WANTED, for LEO CUD'S COMPANY, Good Trombone Player. Must be able to Double Valve Instrument. Good Berth to willing worker. All instruments found. State age and salary required to LEO CUD,
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WANTED at once, Euphonium and Drums; £3 5s. weekly, with £5 bonus. Apply, M. CORBETT, 237, Staveley-road, Wolverhmpon.

WANTED, to start Monday next, if possible, Good 'Celliste; Café, Harrogate; 3½ hours daily. Wire, please, MISS HOLLINS, 84, King's-road, Harrogate.

WANTED, Experienced 'Celliste, for Ladies' Cinema Trio, commencing Easter Monday; good reader, used to best music. Send recent references and lowest terms for permanency (6 nights and 3 matinées). HARRY REYNOLDS, Public Hall Theatre, Colwyn Bay, N. Wales.

WANTED, immediately, first-class 'Cellist, to deputise for week or two, 24 hrs. weekly. MANAGER, Electric Theatre, Dorking.

WANTED, a first-class 'Cellist, smart appearance, for easy Engagement. Apply, MUSICAL DIRECTOR, Picturedrome, Sleaford, Lincs.

WANTED, at once, for the Royal Garrison Artillery Band (always stationed at Portsmouth), a Good Solo 'Cello Player, able to play a wind or brass instrument as well preferred, but not absolutely necessary. Good engagements, both public and private. An excellent opportunity for a competent performer. Apply by letter to BANDMASTER, R.G.A. Band, Clarence Barracks, Portsmouth.

WANTED, good, reliable 'Cellist, to complete band of 12; exp. var. and high-class programmes; twice nightly; a very comfortable perm. for conscientious performer. All pars. and sal. to LAVENDER, Borough, N. Shields.

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WANTED, first-class 'Cellist, open at once; pictures only; two matinées, six evenings now; season 12 weeks; matinées daily; essential good solo player, and used to Tavan and standard works. Lowest terms, photo, and refs., to MANAGER.

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WANTED, first-class 'Cellist, gentleman, for Blue Halls, Hammersmith. Apply, M.D.

WANTED, 'Cello.
Apply, ARCADIA CINEMA,
Wood-street, Walthamstow.

WANTED Known, MAURICE PIENA has Immediate Vacancies for 'Cellists, ladies and gents. 55, High-street, New Oxford-street, W.C. 2. 'Phone, Gerrard 7236.

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WANTED, first-class Flautist. Apply, M.D., 48, Bloomsbury-st., W.C. Letters only.

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WANTED, a First-class Orchestral Organist. Apply, MANAGER, Grand Picture House, Scarborough.

WANTED, Deputy, good Orchestral Pianiste; cinema; 5 days at Easter; N. Write, PIANISTE, 8, Burnthwaite-road, S.W. 6.

WANTED, thoroughly experienced Jazz Pianist, for dance work; must read well, and good memoriser and showman. State lowest and full particulars, to J. K., 4, Hampshire-terrace, Southsea.

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WANTED, to Combine, Accompanist and Violin; must have had wide experience in all concert, operatic, and symphony work; to open Thursday, March 24, long season. Apply, JULIAN CLIFFORD, Royal Concert Hall, St. Leonards-on-Sea.

WANTED, a brilliant Pianist, to open March 28; continuous show; no Sundays; must be used to high-class music, Tavan arrangements. Send refs., and state salary in first letter, to MUSICAL DIRECTOR, Scala Theatre, South Shields.

WANTED, first-class Pianist (6 hours daily), Violinist (evenings), 'Cellist, 6 evenings and 2 matinées. Apply, stating age, qualifications, &c., to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

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Apply, G. H. PITT, as above.

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WANTED, Good Orchestral Drummer, with Effects; also Flautist; Easter till Whitsun; Coast. Terms, &c., to STEPHENS, 11, Cavendish-gardens, Clapham Park, S.W. 4.

WANTED, 1st-class Tympanist Drummer, with all effects, for Cinema (evenings only). Write, Box 307, "The Era."

WANTED, a Drummer with tympanies and effects, Glockenspiel if possible; evenings only. Call, 11.30 to 1, Palace, Belsize-road, Kilburn, N.W.

WANTED, good Trio (Piano, Violin, and 'Cello), for small, select cinema in London, S.W.; hours 6 p.m. to 10.30 p.m., 6 days. All particulars to Box 286, "The Era."

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WANTED, Ladies' Quintette, Leader, Repetiteur, 'Celliste, D. Bass, and Pianiste, for West-End tea-room; 2½ hours daily, Mondays to Fridays only; also for 2 hours daily for luncheons as well; only experienced musicians need apply. Full particulars and terms to PROPRIETOR, Box 285, "The Era."

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WANTED Known, THOMAS ANDREW, Musical Director (solo violin); first-class artist, with wide experience: disengaged March 28; with or without own orchestra, for Hotel, Pier, or Cinema; season or permanency; large repertoire. Offers, 31, Horam-rd., Sheffield.

WANTED Known, FRANK HARTLEY, Musical Director, piano or baton, desires Engagement in Variety Hall or Theatre; can open March 28 or April 4; terminating my present engagement owing theatre being converted into picture hall; highest refs. and letters of thanks from The Piccadillians, Franco Piper, &c., &c. All coms., Empire, Rugby.

WANTED Known, Violinist-Leader, with library, open to post of Musical Dir. in Cinema, on short notice. Apply, Box 237, "The Era."

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WANTED, Engagement by Musical Director with own quartette or trio: excellent library and references; cinema, restaurant, or any good-class business: London or Suburbs. F. P. C., 79, Aldred-road, Walworth, London, S.E.

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WANTED, Engagement as Musical Director (violiniste); big repertoire; at liberty April 18, or from Whitsun onwards. DAISY WEST, Queen's Hotel, Eastbourne.

WANTED Known, To Managers. If requiring change in your orchestra, go to a practical Musical Director. All particulars from Box 310, "The Era."

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WANTED Known, Piano-Conductor and Orch.-Pianist, thoroughly experienced in orch. and cinema bus.; also varieties; disengaged March 21; steady and reliable; 17 years in bus.; excellent refs. Best offers to P. WILLING, 26, Albert-rd., Cleethorpes, nr. Grimsby.

WANTED Known, ANDRE MENIST, Pianist-Conductor, desires engagement in or out of London; pictures fitted to perfection; first-class; up-to-date library; last engagement 4 years. Mus. Dir., Academy Picture House, Brighton. Highest references. All communications, 69, Englefield-rd., N. 1.

WANTED, Engt., Violinist-Conductor and Pianist, experienced Tavan &c.: extensive repertoire; cinema or café. L.R.A.M., 1, Pavilion-st., Doncaster.

WANTED Known, first-class Violinist-Conductor (with own pianist), at liberty March 21, Lon. or Subs.; other instruments if required: special cinema library. FOSTER, 41, Cloya-road, Forest Gate.

WANTED, by Pianist-Conductor, Engagement; Cinema, near or in London preferred. Can supply own orchestra if necessary. Fine library. M. D., 1, Carnegie-street, Rushden, Northants.

WANTED, Easter Engt., London or S.E., Deputising or otherwise, by Repet. Violiniste who could lead; reliable, and experienced all lines; good West End reference. Box 304, "The Era."

WANTED, Engagement by Violiniste as Rep. or Second in cinema, or perienced any bus.; resident or tour; 18 combine piano; terms moderate; London or suburbs. Box 289, "The Era."

WANTED, by experienced Lady Repet., Engagement in hotel, cinema, or café; now disengaged. VIOLINISTE, 107, Holyhead-road, Coventry.

WANTED Known, Lady Repetiteur, open for any Engagement, requiring further cinema experience; small salary. 52, Salusbury-rd., Kilburn.

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WANTED, Engagement by experienced Violiniste; last post 2½ years. WEBB, 9, Waldenshaw-road, Forest Hill, S.E.

WANTED Known, MISS JESSIE RADFORD, Violiniste; thor. exp. all lines; at liberty March 28, desires Engagement, London, Southend, or districts between. Add., Sandpit Cottage, Rayleigh, Essex.

WANTED, by young lady violiniste, Engt. as Repetiteur in hotel or café: 1st or 2nd violin, seaside orchestra; experienced. 31, Louis-st., Leeds.

WANTED, by experienced Violinist; disengaged; last engagement 12 months; rept. HOULT, 30, Finchley-road, Kennington Park, S.E. 17.

WANTED Known, good Second Violin; at liberty March 28; willing to take first. 56, Westborough, Scarborough.

WANTED, Engagement, Violinist (Not Leader), or Relief Pianist; would deputise. MISS WALKER, 30, Ingersoll-road, Shepherd's Bush.

WANTED Known, Young Violinist, youth, age 15, seeks Situation; trial given. Address, BERT SOLOMONS, 19, Frimley-street, Mile End, E.

WANTED, by Violinist, combine clarinet, Engt.; experienced any business; London district preferred. Apply, CHIVERS, Oriental Parade, Woking.

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WANTED, by Solo Violin and Piano, Evening Engagements, for Dinners, Dances, &c. Write, A. F. H., The Oaks, 38, Lascotts-road, Bowes Park, N. 22.

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WANTED, by Solo Cornet; disengaged; experienced variety, pictures. BAKER, 69, Oldfield-road, Willesden, N.W. 10.

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WANTED Known, Lady Bass, vacant May 22; exp. all lines; would deputise. Box 313, "The Era."

WANTED Known, experienced Bass Player, disengaged; used to variety and cinema. BASS, 245, Shirland-rd., Paddington, W. 9.

WANTED, Engt. by D. Bass; exp.; disengaged now; town or seaside. C. BASS, 97, Shepherdess-walk, N. 1.

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WANTED Known, 'Celliste, good, experienced, solo and orchestral, good tone; any bus.; state hours and terms. KATHLEEN BARRY, 2, Stirling-road, Wood Green, N.22.

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" 9, T.R., Smethwick.
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LONDON SUBURBAN THEATRES.

KING'S, HAMMERSMITH.

Mrs. Brandon-Thomas's company in the world-famous laughter-maker, "Charley's Aunt," is here this week, and, judging from the business done on Monday evening, the piece has not lost any of its popularity. As Lord Fancourt Babberley Mr. William Kershaw causes much merriment; while Messrs. Basil Owen and Felix Irwin as Jack Chesney and Charles Wykeham respectively, also contribute in no small measure to the fun of the play. Mr. Harold B. Meade as Colonel Sir Francis Chesney and Mr. James E. Page as Stephen Spettigue, are very good; and Miss Marie Nixon as Kitty Verdun, and Renee D'Uncern as Amy Spettigue, are charming in their respective rôles. Miss Clare Lindsay makes a delightful Donna Lucia d'Alvadorez; and Miss Dorothy Batley is captivating as Ellen Delahay. Brasset, the college scout, is admirably portrayed by Mr. H. E. Carter.

WIMBLEDON THEATRE.

Miss Phyllis Neilson-Terry is this week repeating the wonderful success she has previously made at this theatre by her delightfully natural and charming representation of the name part in Paul M. Potter's version of "Trilby," which she has made so peculiarly her own. She is supported by several of the same gifted company as on her last visit, notably Mr. Charles Garry, whose powerful acting as Svengali deserves high praise. Miss Joan Pereira (than whom no one could possibly be more human and sincere) as the old landlady, Mme. Vinard. The famous Du Maurier Trio, Taffy, the Laird, and Little Billie, was especially represented by Mr. O'Herbert, Mr. Bradford, Mrs. Stephen Fitzgerald, and Mr. Cyril Sworder, Mr. Cecil King repeated his choice performance as the Rev. Thos. Bagot, and Miss Agnes Kelly was excellent as Billie's mother. Mr. Halstan Crimmins gave a sympathetic rendering of Gecko. Mr. George A. Temple was amusing as Zouzou, Mr. Stanley Killby equally so as Dodor, and Mr. P. Henry Renouf a capital Colonel Kaw, the American impresario.

BRIXTON THEATRE.

Mr. Jack Goodson has a very strong company here this week playing "The Girl for the Boy," and uproarious laughter punctuated the efforts of the actors throughout on Monday evening. Mr. Clifford as George Darling, Mr. Hal Gordon as Harry Kilmartin, Mr. Edward Warden as Sir John Porter, Mr. Fred Hook as Ferdinand Ciro, Mr. Frank Irwin as the chauffeur, Parkinson, and Miss Maudie Harris as the Maid keep the fun going fast and furiously. Miss Renee Hamilton as Mary and Miss Doris Russ as Jacqueline act charmingly, and the remainder of the company support the principals in a whole-hearted manner, causing the action to go with a swing from beginning to end.

BIRTHS, MARRIAGES & DEATHS

DEATH.

HERNE.—On March 14, at Westminster Hospital, Henry Herne, age 50. Deeply mourned by his wife and children. Interred at Hammersmith Cemetery (Thursday), 12 o'c.

IN MEMORIAM.

LANGLEY.—In ever-loving memory of my dear husband, Charles Langley, who passed away on March 17, 1911.—Jessie Price Langley.

PHIPP.—In fondest remembrance of my darling wife Amy (née Leggett), March 13, 1920.—Fred.

The Bow and Bromley Institute Operatic Society are presenting "The Pirates of Penzance" at the Northern Polytechnic Institute, Holloway, on Saturday, March 26.

"DON Q."

Romantic Comedy, in Four Acts, by Major Hesketh Prichard, presented by Mr. F. J. Nettlefold, and Produced by Sergt. Major Jones, at the Palace Theatre, Ramsgate, on Monday, March 14.

Don Cæsar, Count of Taraza (afterwards "Don Q") ..... Mr. F. J. Nettlefold
Don Sebastian, Count of Lucharva ..... Mr. William Stack
Don Fabrique De Bornsta ..... Mr. J. Sebastian Smith
General De Vayo ..... Mr. Vincent Sternroyd
Colonel Matsado ..... Mr. J. J. Bartlett
Prince Paul ..... Mr. H. St. Barbe West
Don Adan ..... Mr. Bernard Nichols
Don Camille ..... Mr. Frederick Keen
Don Antonio ..... Mr. Harold Lester
Dr. Deminge of the Royal Household ..... Mr. Herbert Young
Rebledo ..... Mr. Cecil A. Melton
Gaspar ..... Mr. Cecil G. Calvert
Felipito ..... Mr. Stanley Vine
Ramen ..... Mr. Henry Bedford
Joss ..... Mr. Frederick Keen
Grulla ..... Mr. Brian Daly
Juan ..... Mr. Arthur R. Webb
Tomas ..... Mr. Ulick Burke
Servant to Don Fabrique ..... Mr. Stanley Vine
Sergeant ..... Mr. Herbert Young
Corporal ..... Mr. Chas. H. Burnet
1st Countryman ..... Mr. George Thurley
2nd Countryman ..... Mr. John Weldon
Countrywoman ..... Miss K. Romsey
Dona Dolores De Vayo ..... Miss Dorothy Dix
Dona Carlotta De Lissar ..... Miss V. St. Lawrence
Lola ..... Mrs. F. J. Nettlefold
Pacuita ..... Miss Sylvia Morris
Marta ..... Miss V. St. Lawrence

Don Q is a Spanish prototype of Robin Hood, who has become familiar to readers of fiction. The creation of the popular writers K. and Hesketh Prichard—mother and son—he is a beneficent brigand who levies a toll on the rich and distributes the proceeds among the poor. So thorough are his methods that he is named after the Quebranta-huesos, or bone-smashing vulture, a migrant from Egypt, who nests in the mountain heights of Spain, and has the delicate habit of carrying his prey cloud-wards only to drop them on the rocks.

To secure the picturesque and atmospheric Spanish environment Mr. Nettlefold enlisted the co-operation of authorities on the subject, and the splendid court scene has been the care of Mrs. Nettlefold.

A romantic melodrama of a rather heavy type. "Don Q." is relieved by the artistic Spanish setting which gives scope for elaborate costume effects. The story is of the familiar type of swashbuckler deeds of chivalry. Don Cæsar, equerry to King Alphonse XII. of Spain, is betrayed for the love of a lady by his greatest friend, Don Sebastean, and, being accused of murdering a Royal guest, actually slain by Sebastean, he turns brigand, robbing rich and befriending poor, until he proves his innocence.

Mr. F. J. Nettlefold was a popular Don Cæsar, afterwards Don Q., and had none of the characteristics of the vulture from which he derived the latter name. Miss Dorothy Dix was charming and admirably suited to the part of Dona Dolores, but is not afforded great scope. Mr. William Stack is an aristocratic villian as Don Sebastean, with Mr. Sebastean Smith an amusing confederate as Don Fabrique. Other parts are excellently played. The play was enthusiastically received.

"AT THE HOUR OF MIDNIGHT."

Drama, in Seven Scenes, by Mrs. F. G. Kimberley, Produced for the first time at the Elephant and Castle Theatre, Monday, March 14.

Seomar ..... J. C. Carlyle
Felix Granger ..... Alex T. Gillette
Ronald Blair ..... Frank Fortescue
Dicky Clarke ..... Hugh Brady
Jack Brown ..... S. Hope
The Apparition ..... ? ? ?
Marcelle Jerome ..... Ethel Tooney
Elizabeth Dunn ..... Jenny Hayden
Olive Dixon ..... Eva Ballard
Roma Granger ..... Betty Emery

Mrs. F. G. Kimberley, in her latest new play, has provided a thrilling romance that, with its striking title, should prove a great success. It certainly made an irresistible appeal on Monday evening to the Elephant audience. The plot is essentially of a weird and supernatural nature. Felix Granger prevails on a Hindoo thought-reader to get rid of Roma's father, who has bequeathed all his wealth to his daughter, in order that he (Granger) may marry her. This the Indian does, and at the inquest the verdict is given that the old gentleman died of shock. Roma, rendered suspicious, determines to discover the truth. Granger is anxious to get rid of his new bride, and the wily Indian plays on the unfortunate girl's nerves with his mysticism. Further, Seomar promises she shall see her father "at the hour of midnight" in his Eastern apartment. The apparition points his finger at Roma, and conveys the idea that he died from shock when he discovered a snake in his bed. Roma, Roma, believing herself to be a murderess, is about to plunge a dagger into her breast at the Hindoo's instigation, when a former boy-lover intervenes. With the help of a real spiritualistic medium the mystery is unravelled after a terrible struggle between Ronald Blair and the errant husband. The fate meted out to Roma's father is the same that Felix Granger meets with—he dies from shock on being attacked by a snake. This leaves the coast clear for the future happiness of Roma and her chivalrous lover, Ronald Blair.

Mr. J. C. Carlyle, who presents the new piece, plays with much skill the part of the wily Hindoo, Seomar; while the wicked nature of Felix Granger is realistically depicted by Mr. Alex. T. Gillette. Mr. Frank Fortescue is admirably restrained as Ronald Blair. Mr. Hugh Brady as Dickie Clarke, and Miss Jenny Hayden as his terrified sweetheart assist in relieving the gloom of the play in their low-comedy scenes. Miss Betty Emery is especially successful in the rôle of Roma Granger, and Miss Eva Ballard (Olive Dixon) does well as an ingenue. Miss Ethel Tooney put in good work as the "real" spiritualistic medium, Marcelle Jerome. Mr. S. Hope completed the cast as Jack Brown.

"At the Hour of Midnight" was exceptionally well mounted, the scenery from the Kimberley Studios deserving praise.

ARTISTS AT PLAY.

PRESS v. STAGE.

This match attracted a large crowd to Chelsea on Monday, the proceeds going to the London Hospital Fund.

Robey led the Stage attack with wonderful imperturbability, but in the race for the ball G. Richmond ("Pall Mall Gazette") and O. L. Owen ("The Times") were often giving George 10 yards in 100 and a whacking.

The question of pace and wind really settled the match, for the Pressmen were generally a yard or two in front of the actors, with Harry Welchman (Daly's) and C. H. Raymond (Daly's) possible exceptions. The former was the most dangerous of the Stage forwards.

The Press, thanks in a great measure to Webster's captaincy, were always in front. Their goals were scored by Clifford Whitley (one of the best players on the field), L. V. Manning ("Daily Sketch"), O. L. Owen, and from off one of the Stage backs. Harry Welchman and Martin Iredale (Lyric) scored for the Stage.

It should be mentioned that Miss José Collins and Sir Harry Lauder kicked off, and the students of the London Hospital made a brave show in their fancy-dress costumes.

"THE HUMAN TOUCH."

By Leonard A. Compton-Rickett; Produced at the Ambassadors Theatre, Monday afternoon, March 14.

Rev. Robert Veryvery .... C. V. France
Mrs. Veryvery ..... Doris Lloyd
Wenna ..... Enid Sass
Amelia ..... Marjorie Bristowe
Dr. Vagus ..... Alfred S. Barber
Hilary Larkspur ..... Arthur Vezin
Dr. Welbeck ..... Franklin Dyall
Laboratory Assistant ..... Charles H. Hobson
Nurse Croft ..... Bessie Bedford

A propaganda play, written concisely and to the point by an anti-vivisectionist, was given at the Ambassadors Theatre on Monday afternoon, and is to be repeated again on the afternoon of Thursday of this week. The object of the play is avowedly to "further the cause of humanitarian principles in relation to animals." The author weaves his principles into an interesting play, although naturally his characters as characters are bound to suffer for the sake of the propaganda, becoming merely mouthpieces for the arguments for and against vivisection.

The opponents, who at the same time are the lovers, are a clever young doctor, Guy Welbeck, and Wenna, the enthusiastic young daughter of the Rev. Robert Veryvery. The vicar has strong opinions on the subject of inoculation, and has imbued his daughter with his own love of animals. Hilary Larkspur, a crank who lives in a caravan, wears sandals and grey flannel, and goes hatless, is also in love with Wenna. We hear of Wenna's devotion to horses and dogs in the first act, also of a book written by the vicar against inoculation, that has been scathingly reviewed as "twaddle." In the second act the vicar is suffering from a painful throat, Welbeck's diagnosis is diphtheria. Inoculation, he tells Mrs. Veryvery, is the only cure, and together they agree that Wenna, her father's darling, must persuade him to submit. Up to this point Wenna is in ignorance of what inoculation really means. She hears the truth from his point of view from her lover's lips, and denounces the means employed as "wicked and cruel." She is strengthened in her views by the impassioned words of Larkspur, and to find out the truth for herself, she visits Welbeck's laboratory with Larkspur in secret, and from a hiding place sees Guy about to get to work on a living animal. Rushing out, she ends a stormy interview by denouncing his labours as "an insult to God."

In the last act, again at the Vicarage, with the Vicar out of danger, Welbeck tries to justify his methods, but is overcome by Wenna's arguments, or rather we are given to understand that he will ultimately be convinced.

The play had the advantage of some first-class acting. Mr. C. V. France was delightful as the kindly, gentle Vicar. It is only a small part, but he gave it life and humour. Mr. Franklin Dyall had the most difficult part as the doctor, and came through the ordeal with infinite credit. Miss Enid Sass made Wenna a charming girl, full of noble enthusiasms; and Miss Doris Lloyd's performance as the Vicar's wife was excellent. Mr. Arthur Vezin as Larkspur, and Mr. Alfred S. Barber as a provincial doctor, both put in good, sound work.

In response to calls for the author, Mr. [illegible] said that Mr. Leonard A. Compton-Rickett was far too shy to appear.

DEATH OF HARRY ARMITAGE.

The theatrical world will be grieved to [illegible] Harry Armitage at the comparatively early age of forty-two. A zealous, hard-working actor, he was loved by all the members of Messrs. Armitage and Leigh's repertory company, with whom he acted all sorts of parts.

Harry Armitage took early to the stage, beginning as a boy with Mr. Mulholland at the Grand Theatre, Nottingham. Later, he joined Mr. Wilson Barrett, with whom he was associated for many years as manager, a position he occupied at the time of Mr. Barrett's death. In 1904 Mr. Armitage entered into partnership with Mr. Arthur Leigh, and went on tour with his late master's last great play, "Lucky Durham," and of late years he had endeavoured to follow in his old master's footsteps in presenting an extensive repertory.

Mr. Armitage had been in failing health for some time, and, acting upon the advice of his doctor, he entered the sanatorium at Talgarth, Breconshire, only a fortnight previous to his death, which came with unexpected suddenness. Mrs. Armitage was with the company at Norwich, where they concluded a successful return a fortnight last Saturday, and she was fortunately able to reach the sanatorium to be with her husband at the end.

The funeral took place on March 5 at Aberdare, a resting-place chosen by Mr. Armitage. The company's tour, which is fully booked, will be continued by Mr. Arthur Leigh, and they are playing at Chatham this week.

Mr. W. T. Guest, acting manager of the Alexandra Theatre, Birmingham, is taking his annual benefit on Friday next, March 18.

FIRST NIGHTS OF THE WEEK.

Norman McKinnel's Brilliant Study at the Comedy—A Real English Light Opera St. "Clemence" Danes at St. Martin's—Welcome Revival at the Globe.

"THE NINTH EARL."

A Play, in a Prologue and Three Acts, by Rudolf Besier and May Edginton, Produced at the Comedy Theatre on Wednesday, March 9.

Stuart Montagu .....Reginald Bach
Maid .....Balvaird-Hewett
Richard John Augustus Ffellowes
Norman McKinnel
Margot Sexton .....Jessie Winter
Lee Montagu .....Clifford Heatherley
Holdford .....Henry Caine
Massingham .....Halliwell Hobbes
Reginald Filmer .....Louis Goodrich
Mrs. Ffellowes ....Mabel Terry Lewis
The Reverend Hugo Bush
D. A. Clarke-Smith
Hugh Dalton .....George Hewetson
Alfred Sexton .....James Lindsay
Mrs. Gladys Sexton..Frances Wetherall
Andrew Sexton .....Wilfred Fletcher

In the above-named play Mr. Norman McKinnel is provided with a very fine part, which he plays admirably. Dick Ffellowes is sowing his wild oats, and finds himself at the mercy of Jew moneylenders. After an angry interview with Stuart Montagu, the younger of the two brothers (played with great fidelity to detail by Mr. Reginald Bach) at their boarding-house in Bloomsbury, Ffellowes has high words with the elder. Lee Montagu has been pestering Margot, the pretty young daughter of the shady boarding-house proprietor, with his unsavoury attentions. Ffellowes, a decent man, warns him grimly to leave the girl alone. Goaded to rage Montagu takes up a heavy candlestick and hits at Ffellowes, but his opponent wrests the candlestick from him, and strikes a blow that kills Montagu.

Fifteen years later the murderer leaves prison (the death sentence had been commuted), "broken, blunted, brutalised." He has become ninth Earl of Radenham, with an income of £80,000 a year. The brand of Cain is on the Earl. He has no friends. Those who approach him with the hand of friendship do so actuated by self-interest only, and wipe away his contaminating touch. His solicitor tells him with frank brutality that he must expect nothing else from the world. He is at first impressed by the friendly overtures made by the Sexton family, the former owners of the Bloomsbury boarding-house. We liked the scene in the ante-room at Radenham Towers, in which Alfred Sexton, his common barmaid wife, and their weedy, rapacious son, hide their feelings under a cloak of false heartiness. Radenham responds with pathetic eagerness, and their plans for enrichment are speedily materialising when they are frustrated by the appearance of Margot. Conscious of her family's intentions, the girl has taken a situation as housemaid at Radenham Towers in order to hinder their plans. His disillusionment complete, the Earl gives them twice the money they ask to leave him in peace, then turns savagely on the girl, refusing to believe in her disinterestedness.

In the last act we see him sitting alone at dinner, waited on by the old family butler and a footman. The former tries tactfully to cover the uncouth manners of the gloomy Earl, the latter sniggers, and is very nearly throttled by his master in consequence. Alone in the big, dim room, Radenham faces the future in a tremendous soliloquy, ending in a declaration that as every man's hand is against him so shall his hand be against every man. As he is about to destroy a bundle of cherished, unsigned letters, that had kept him sane through his long imprisonment, Margot comes into the room. She tells him that she is the writer of the letters, and she had written them for her own sake as well as for his, because she, too, had been very lonely. She shows her confidence in him, her trust that he will win through all obstacles, and he replies that with her help he will try to justify her faith. The scene was beautifully acted.

There is power and dignity in Mr. McKinnel's convict Earl. The soliloquy is a tour de force, his agony of mind is deeply impressive. As Margot Sexton Miss Jessie Winter cleverly conveys an impression of a fresh, charming, ignorant young girl, and, later, her quiet sincerity is perfect. Mr. Halliwell Hobbes is excellent as the tactful, well-trained butler, and Mr. Henry Caine is effective as the footman who sniggered. Mr. James Lindsay handles the character of the shady boarding-house proprietor with skill and judgment; and Miss Frances Wetherall gives a realistic little sketch of the ex-barmaid. Miss Mabel Terry-Lewis surprised us by her very neat performance of a horsey lady, a part quite unlike anything she has done before. Mr. Clifford Heatherley as Lee Montagu, and Mr. Louis Goodrich are thoroughly good.

"THE REBEL MAID."

Romantic Light Opera in Three Acts. Book by Alexander M. Thompson, Lyrics by Gerald Dalton, Music by Montague Phillips. Produced at the Empire Theatre on Saturday, March 12.

Derek Lanscombe ..... Thorpe Bates
Lord Milverton.....C. Hayden Coffin
Sir Stephen Crespigny..Leslie Carter
Captain Percy Jerome
Charles Chamier
Septimus Bunkle .. William Cromwell
Solomon Hooker.....Walter Passmore
Sam ..... Reginald Sheridan
Roger ..... Frederick May
William, Prince of Orange
.. .... George Ide
Sergeant ..... Robert Vincent
Lady Elizabeth Weston..Ada Blanche
Abigail ..... Betty Chester
Dorothy ..... Madeleine Spicer
Maid ..... Daisy Revett
Lady Mary Trefusis
Clara Butterworth

Vigorous drama interspersed with songs and music—such is "The Rebel Maid," which was produced (under the direction of Mr. Robert Courtneidge and by arrangement with Sir Alfred Butt) at the Empire on Saturday night, with every sign of success. The story—another "Scarlet Pimpernel," only that the intrepid, baffling hero has become a ditto ditto heroine—deals with the days that saw the exit of the Stuarts and the entrance of William of Orange. Mr. Montague Phillips' music is fresh, tuneful, and thoroughly English-spirited. Dances, songs, jolly jigs, choruses, quartettes, and duets follow on in an amazing stream, each one more delightful than the last. The "finales" build up to climaxes of quite ambitious operatic quality.

Miss Butterworth is, of course, the Rebel Maid, Lady Mary Trefusis, alias the elusive "Snow Bunting," whom King James' Commissioner, Sir Stephen Crespigny, has come down to Devon to track out. Though her father died "for the Cause," Lady Mary has turned Orange. In her character of Snow Bunting she gets a letter (but not before it has been through Crespigny's hands) telling her to signal with a red light in case of danger to the Prince of Orange's ships, about to land at Torbay, with a green light if the coast is clear. All unknown to Mary, her childhood's companion and just-declared lover, Derek Lanscombe, is on the rebel side too—in fact, is commander of the Orange cutter "Curlew." When Mary comes riding over the moor (in a gorgeous green velvet dress) and finds Crespigny there before her in the "Jolly Fishers" inn, she, of course, puts a red light in the window. The Commissioner, whom the intercepted letter has "put wise," changes it for the green, and Derek lands, to be arrested by Crespigny's men.

Confronted with Mary, Derek thinks she and the Commissioner are in league and that "all is over" between them. But Mary the resourceful lets a crowd of Devon fishers—Orange to a man—through a secret passage, and counterchecks Crespigny by holding him up inside a ring of business-like-looking cutlasses while Derek gets clear away. More machinations set going by Crespigny, whose object is Mary's fortune—which he declares forfeit to the King—plus or minus Mary herself, are cut short by the timely arrival of William in person, and all ends with the right marriage bells ringing.

Miss Butterworth, looking like a real English rose, fresh, sweet, and natural, plays the Rebel Maid with conviction and in such a way as to interest and fascinate. She uses her charming voice like a musician in all her songs, notably in the two graceful numbers, "Are My Lanterns Shining?" and "Sail My Ships." Mr. Thorpe Bates, a manly, well-set-up lover, sang finely. He gained a unanimous encore for a swinging song in the last act, "The Fishermen of England," which ought to prove another "Yeomen of England." Mr. C. Hayden Coffin made of the too small part of Lord Milverton, Derek's father, a telling one by his sincerity and the mere charm of his presence and bearing. Mr. Leslie Carter draws a bold and colourful villain, not letting him seem too "sinister" to be credible. Mr. Walter Passmore and Mr. William Cromwell do a great deal with rather slender material for humour. Mr. Passmore's Dorset sailor, and Mr. Cromwell's Yorkshire innkeeper, are delightfully racy of the soil—of comic opera-land. They join Miss Betty Chester, zestful and exuberant as maid Abigail, in two jolly, snappy trios—"Cautions," and "Mum's the Word." Further, Miss Chester and Mr. Passmore fairly sparkle with gaiety in a bright and brisk duet, "When We Get Back to Dorset." Miss Ada Blanche plays a husband-hunting spinster in her own light, finished style; Miss Madeleine Spicer and Mr. Charles Chamier put tuneful singing and neat footing into the quartette and gavotte, "Shepherdess and Beau Brocade"—one of the hits of the piece

To Mr. Howard Carr's control of the excellent orchestra much of the perfection of the performance was due. The chorus singing and acting had splendid verve; the scenes, by Mr. Robert C. McCleery, Mr. E. J. Humphries, and Mr. C. Watson, make one long to be back in 1688 in time for the summer holidays, and Mr. Robert Groves' costume designs are things of delight. The production generally is of the most sumptuous description. There were many calls at the close, for Mr. Phillips (led on by Miss Butterworth), Mr. Thompson, and Mr. Courtneidge, and a reception altogether enthusiastic.

"A BILL FOR DIVORCEMENT."

Play, in Three Acts, by Clemence Dane; Produced at the St. Martin's Theatre on Monday, March 14.

Margaret Fairfield
Miss Lilian Braithwaite
Hester Fairfield....Miss Agnes Thomas
Sydney Fairfield..Miss Meggie Albanesi
Bassett ..... Miss Dorothy Martin
Gray Meredith .. Mr. C. Aubrey Smith
Kit Pumphrey ..... Mr. Ian Hunter
Hilary Fairfield....Mr. Malcolm Keen
Dr. Alliot .... Mr. Stanley Lathbury
The Rev. Christopher Pumphrey
Mr. Fewlass Llewellyn

Should lunacy be a ground for the dissolution of marriage? Miss Clemence Dane, in this, one of the strongest dramatic perpetrations of the post-war period, sets down this question for debate. Seldom has any play been so keenly followed—and so keenly borne in mind after the last curtain has gone down on it. The authoress does not say "Aye" or "Nay" to her own question—she leaves it to the audience. Miss Dane knows her dramatist business too well, and employs nothing but what gives her dramatic power—a very considerable power indeed—its fullest scope

The divorce law has changed. It is 1932. A woman of womanly tenderness and sweet emotional sincerity, Margaret Fairfield, has had for a long time a lunatic husband. She can now divorce him, and, when the play begins, we see her within a week of her re-marriage to Gray Meredith, a man of "domineer" and strength. She really loves this Meredith.

With her age bright, go-ahead young daughter, Sydney, and narrow old spinster sister-in-law, Hester, to whom this change in the law is a disgusting, hateful thing.

Then comes a dramatic bolt from the blue. Hilary, her husband, has escaped from his asylum and recovered his sanity. He comes back. What shall Margaret do? For him she has nothing much more than pity. Even now, by his manner, he is none too convincingly sane—one rather views, in fact, his escape with suspicion. But the pity is strong enough to make sacrifice of all that the love for Meredith means; so Margaret obeys what she sincerely considers to be a call of duty and resumes the relations of old. The local doctor warns her that she runs a risk, but it is no good. The only consolation offered to the departing Meredith (which he spurns) is: "For all this, I will always love you."

What might have been Margaret's fate were it not for the next move, by the daughter, is not too pleasant to conjecture. Sydney has been all this time practically engaged to happy-go-lucky Kit Pumphrey, but, on this event of her mother's decision, chooses to give him up (after learning from the doctor that seeds of insanity may pass from generation to generation, even though one by chance escapes the taint) and devote herself to her father's care. Thus she lays clear the elder couple's new path, and we may be sure that they are only too glad to follow it.

No tribute could have been more deserved than that given by Miss Dane to the players in a neat little speech before Monday's curtain. "They are magicians," she said. And, dramatically, they were indeed. Miss Lilian Braithwaite was at her best as Margaret, fully making the character as it has already been described, and of her own account encircling it with a most exquisite pathos. Miss Meggie Albanesi made another tremendous stride in her notable progress, her Sydney proving again, and more strongly than ever, how masterfully she can make an "effortless" transition from grave to gay and gay to grave, being equally brilliant in either state, and how amazingly finished is her technique.

Miss Agnes Thomas, as the rigid spinster, gave a fine character-study; Mr. C. Aubrey Smith as the lover (a not very grateful rôle) was supremely realistic; Mr. Malcolm Keen used, as Hilary, the tremendous discretion that was obviously here demanded; and Mr. Ian Hunter (Kit), Mr. Stanley Lathbury (the wise old doctor) and Mr. Fewlass Llewellyn (the typical family parson) filled comparatively minor parts in perfect appreciation.

"HER HUSBAND'S WIFE."

Comedy by A. E. Thomas. Revived at the Globe Theatre on Tuesday, March 8.

Stuart Randolph ....J. Farren Soutar
Richard Belden .....J. H. Roberts
John Belden .....Spencer Trevor
Irene Randolph .....Marie Löhr
Emily Ladew .....Ellis Jeffreys
Nora .....Hilda Glynn
Ryder .....Mona Kent

It was a happy thought of Miss Marie Löhr's to revive at the Globe Theatre Mr. A. E. Thomas's charming light comedy, for not only is the play witty and particularly well-constructed, but it enables us to see Miss Löhr once more in a part that allows her scope for her gift of comedy. The two principal characters are both women, and one part is as good as the other. The first is a malade imaginaire, a charming woman, young and beautiful, convinced, probably because life was made too easy for her, that she has not long to live. She spends her days on a sofa, attired in ravishing tea-gowns and boudoir caps, taking powders and medicine galore. Her solicitude for her husband's welfare induces her to make plans for his comfort after she is gone. To her Uncle John Irene confides that she has even gone to the length of finding her Stuart a second wife, someone good, plain, and practical, who will take her place, but will *never, never* supplant her in her husband's affections. It is a magnificent piece of self-deception, well drawn and finely acted. Irene has no more intention of dying and leaving Stuart to another woman than she has of eloping with the gardener, but she loves to play with the idea of self-sacrifice, and is quite convinced that she is sincere. For her successor she has chosen Emily Ladew, and at first sight dear Emily certainly appears more worthy than attractive. Aided by Uncle John, Irene tells Emily very prettily of her decision, and induces her to promise that she will try to console Stuart for the loss of his first wife.

Emily hides the fury she feels with success until she finds herself alone with Uncle John, then it bursts forth. She will teach Irene to insult her, she will give her a lesson; she hasn't lived in Paris for nothing for five years, although she has drifted into dowdiness since. A further fillip is given to her wounded self-esteem by the presence of Irene's brother Dick, to whom indirectly Emily owes her lack of interest in her appearance. Straightway she arranges her hat at a rakish angle, gives a twitch to her coat, sets her shoulders, and when Stuart appears starts without delay a promising flirtation. It progresses to Emily's satisfaction and Irene's growing annoyance. The effect of Emily's new, smart clothes, and new, smart manners, does the hypochondriac more good than oceans of medicine and sympathy. The fibs that she tells Emily to make her cry off her bargain fall back on her own head, and tears avail her nothing until Emily and Dick are reconciled, when a wiser Irene is left in undisputed possession of a long-suffering but sensible husband.

Miss Marie Löhr as the charming, foolish, spoilt wife, is delightful. She interprets the author's intention with charm and skill, and without the least effect of effort. Miss Ellis Jeffreys as Emily has perhaps the best playing part, and in it she displays admirable zest and humour. This transformation from the grub to the butterfly is always immensely attractive in the hands of a clever actress, and Miss Jeffreys scores heavily at every point. Mr. Spencer Trevor is well suited as Uncle John, but his performance borders occasionally on the side of farce. Mr. Farren Soutar is breezy, bluff, and jolly as the husband; and Mr. J. H. Roberts is valuable in his quiet, sympathetic way as Dick.

In a speech that Miss Marie Löhr made at the close of the performance, she said that the author was somewhere in the house, she did not know where. He had come over from America to see their interpretation of his play, and she hoped that now that he had seen it he would not want to go home again. Miss Löhr concluded with a graceful expression of gratitude to Mr. Dion Boucicault for the help he had given in the production, and to the audience for their enthusiasm.

WARRIORS' DAY.

ENTHUSIASTIC CO-OPERATION.

Arrangements are being perfected for the honouring of Warriors' Day all over the country. Below our local correspondents give de ails of the work already accomplished in various parts of the provinces.

MARSHAL FOCH'S MESSAGE.

One of Marshal Foch's last acts before leaving London on Thursday was to address a letter to Lady Tree on behalf of the Warriors' Day Committee. He wrote:—"I have heard of the notable effort on the part of the organisers of Warriors' Day, and I should have been extremely happy to have attended one of the theatrical performances on March 31, given in honour of the ex-Service men of the glorious British Army. I should like before leaving England to congratulate your committee on its generous initiative. Our people will ever remember the immense debt of gratitude that they have contracted towards the gallant British soldiers and the English public, I am sure, will make use of this occasion which is offered to them to prove that they have not forgotten the heroic sacrifices of the ex-Service men."

SUBURBAN HALLS.

Mr. J. Norman Berlin (the poplar manager of the Chelsea Palace) is displaying much interest in the coming performance at that house for Warriors' Day, on March 29, and an exceptionally attractive programme will be provided. Mr. Berlin is also to raffle two boxes for the Hippodrome performance. Mr. Frederic Baugh (Battersea Palace) and Mr. James McCarthy (Granville Theatre of Varieties) are also assiduous in preparing to make the event a success in S.W. London.

A Wigmore Hall Concert.

A first-class programme is promised at a matinée concert to be given at Wigmore Hall on Warriors' Day. It is under the patronage of the Lord and Lady Mayoress and other distinguished people are giving their patronage.

The following artists have kindly consented to give their services:—Esmé Beringer, Fransella, Gladys Moger, Robert Radford, The Mayfair Trio, Betty Lindesay, Maude Thompson, Mary Ramsay, Isa Archibald, Edith Churton, Raymond Iles, Nancy Morgan, Lilian Stiles-Allen, Gertrude Tomalin, John Booth and Toplis Green. There will also be children's dances in costume.

BRISTOL.

There will be a special matinée at the Prince's Theatre, Bristol, on Easter Tuesday, commencing at two o'clock. A strong committee has been formed, embracing all the amusement managers of this city. Mr. J. Ellis-Miller (Prince's Theatre) hopes to put on two or three playlets, together with the leading turns form the Hippodrome and Empire. The cinema houses in this city are also supporting the effort.

GLASGOW.

A letter has been received by Mr. Richardson, manager, Glasgow Empire, from H.R.H. the Prince of Wales, regretting his inability to attend the above affair on Friday, the 18th inst., but wishing every success to the performance in aid of Earl Haig's Fund.

The matinée is the first of a series promoted by the theatrical managers of Glasgow, and Mr. M. Ballantine is the Convenor for the S.W. area of Scotland, and is supported by a strong committee, including Mr. J. Kirkpatrick (Pavilion), Mr. L. Lewis (Coliseum), Mr. E. W. Crossley-Taylor (Alhambra), Mr. H. McFarlane (King's), Mr. H. McKelvie (Princess), Mr. H. F. Ashton (Royal), and Mr. H. Milne (Hengler's).

The programme will be a portentous one, and by kind permission of their respective managements, such stars as Max Darewski, Tom Edwards, Will Fyffe, Johnston Clark, Lily Morris, Joe O'Gorman, and the famous Russian dancer, Madam Tamara Karsavina, have already offered their services. These artists will positively appear at the matinée which takes place at 2.30 p.m. on Friday, March 18.

At the Theatre Royal, Messrs. Howard and Wyndham, in conjunction with Messrs. Royal Carl Rosa Opera Co., Ltd., announce a colossal operatic concert on Sunday evening, 20th inst., at 7 p.m. The undernoted artists have generously volunteered service:—Vocalists—Princess Iwa, Gladys Parker, Gladys Parr, Eva Turner, Eveline Witty, Doris Woodall, Lissant Beardmore, Harry Brindle, Frederick Clendon, Hebden Foster, Booth Hitchen, Kingsley Lark, John Perry, Wilson Thornton. Instrumentalist—T. S. Clarke Brown. Accompanist—Charles Webber, Orlando Mabbett, Rupert Graves.

HASTINGS.

Mr. Cooke Beresford (late of Sir Martin Harvey's company) has been appointed stage-manager of the Warriors' Day performance at the Gaiety, Hastings, on the 30th inst. Mr. C. E. Scutt, the resident-manager of the theatre, is the secretary. Mr. Percy Brown, the manager of the Palace Pier, St. Leonards, is arranging an entertainment to be given at a date to be fixed. The entertainment managers met at the Town Hall last week—the Mayor having called the meeting—when arrangements for the fund were further considered.

JARROW.

On March 30 a matinée performance will be given in the Theatre Royal, Jarrow, by the members of the Allington Charsley Operatic Company.

KEIGHLEY.

Warriors' Day will be held on Thursday, March 31. A gigantic programme has been arranged by Mr. J. Austin Walshaw, manager of the Hippodrome, to be given at a special matinée on the above date. Mr. Walshaw hopes to break all previous records held at the above hall, and, judging by the number of advance bookings, he looks like meeting with success.

LIVERPOOL.

The "bookings" for Liverpool and district are being rapidly completed. Among the latest arrangements made are a matinée by Mr. D. J. Clarke at the Birkenhead Hippodrome on Thursday, 31st inst., and another on the same day at his Southport Palladium, the latter to be provided by a party of children who recently gave an admirable performance in aid of the hospitals. Wrexham, Blackpool, and the North Wales coast places (all in Liverpool area), have promised to fall into line with the Mersey district in regard to setting apart special performances during Easter week. In respect to the Philharmonic Society concert, Mr. Boosey, of London, has kindly offered the services of Miss Carrie Tubb, Mr. Ben Davies, and Mr. Murdoch (pianist) for Friday, April 1. It has also been arranged that collections should be taken up in all local places of entertainment throughout the week.

Another good suggestion has been made that the prominent business houses in Liverpool and district should give, in their newspaper advertisements, free announcements regarding "Warriors' Day" in the city. The local newspapers have promised to afford the scheme all the help they can, and the members of the Comrades of the Great War have agreed to assist in the sale of tickets, it being understood that the money collected would, as far as possible, be applied locally.

NEWCASTLE.

It has now been definitely decided that the gala matinée in aid of "Warriors' Day," will be held in the Empire Theatre, Newcastle, on March 31. Mr. Cecil A. Collins, the manager, informs me that a wonderful programme will be put forward, amongst those expected to contribute being Miss Marie Lloyd, Miss Maud Allan, Miss Lily Morris, Pimple, Mr. Nixon Grey, and Tucker; whilst the second act of "Charley's Aunt" will also be staged.

The managers of the various theatres in the city are co-operating to make the matinée a huge success. Auction sales—the amounts realised to benefit the same fund—will be held throughout Warriors' week at the Royal and Hippodrome Theatres, and the public will be asked to contribute any spare goods they may have. Altogether, it is hoped that £1,000 will be realised.

NORWICH.

The Prince of Wales is visiting Norwich on April 6 for the purpose of opening the Norfolk Regt. War Memorial and the Crome Centenary Exhibition at the Castle Museum. The Prince has also graciously acceded to the request of Mr. Fred W. Fitt, of Messrs. Bostock and Fitt, to attend a special matinée performance at the Hippodrome in aid of the Warriors' Day Fund.

All the cinema houses in Norwich purpose giving special performances in aid of the fund on Sunday, April 3, and application to the Licensing Authorities for permission to have suitable music on the occasion is to be made to-morrow (Thursday).

NOTTINGHAM.

A meeting was held last week at the Theatre Royal, Nottingham, in aid of "Warriors' Day." The Mayor presided, and read a letter of regret from the Duke of Portland that he was unable to attend, but promising all help possible. Lady Tree spoke at length on the scheme, urging all present to take a share in making it successful, and a strong appeal was also made by Mrs. Edward Compton. Mr. Eade Montefiore has accepted the onerous post of organiser for this area, and he has willing helpers in the managers of the theatres and music halls. Four matinées are to be given in Easter week: Tuesday, The Hippodrome; Wednesday, The Empire; Thursday, Theatre Royal; and Friday, The Repertory Theatre.

SHEFFIELD.

The cinema trade are celebrating "Warriors' Day" by having a "Cinema Sunday" on April 3, the Watch Committee of the City Council having granted permission for all cinemas to be open on that date, with the proviso that the time of opening shall not be before 8 p.m., and that all programmes be previously submitted. The Sheffield Cinematograph Association have taken the matter up with enthusiasm, and as there are nearly forty picture-houses in Sheffield and suburbs, a goodly sum should be raised for Earl Haig's Fund.

SOUTHAMPTON.

Southampton's part in the "Warriors' Day" scheme of entertainments in its efforts for ex-Service men is being well defined by a committee, which has as its head the Mayor of the town (Councillor H. Blatch, J.P.), and on Monday afternoon (the 7th inst.) this committee met in the Mayor's Parlour to consider and devise a programme. Those present included Mr Arthur Weston (Grand Theatre), Mr. Harry Yardley (Hippodrome), Mr. Will Murray (Palace), Councillor H. J. Hood (Palladium), Mr. W. D. Buck (Atherley Cinema), Mrs. Norah Andrews, Mr. T. Brook, Mr. W. G. Gear, and others interested in local entertainments. Mr. Weston explained the scheme, and said that the managements of the Hippodrome, Palace, and Grand Theatre had decided to give a matinée during the week in question, Mr. Murray having consented to place the Palace at the disposal of the organisers for the purpose. The idea was to provide a monster bill, in which the companies appearing at the three houses would take part. He proposed that the matinée should take place at the Palace on Wednesday, March 30.

This was seconded by Mr. Will Murray and carried. Mr. Gear was elected hon. secretary, and Mr. Mitchener, assistant hon. secretary of the Matinée Committee.

It was decided to fix the prices of admission as follows:—Stalls, 5s. 9d.; dress circle, 4s. 9d.; pit, 2s. 4d.; and gallery, 1s. 10d., and to ask the Press to invite tenders for two large boxes to hold six, and two smaller boxes to hold four. Information was brought to the meeting that the Works' Committee had given sanction for the local cinemas to give a Sunday matinée on April 3 in aid of the fund. It was also arranged to hold a dance on March 31 in connection with the effort.

SWANSEA.

The combined managements of the Empire and the Grand Theatre, Swansea, have arranged a great programme for "Warriors' Day" on the 31st inst. In addition to the ordinary music-hall programme, there will be classical selections by the combined orchestras of both theatres; an act from the musical comedy, "Irene," which will be playing at the Grand Theatre that week; and a complete performance of Gilbert and Sullivan's famous operetta, "Trial by Jury," by the Swansea Amateur Operatic Society.

SOUTH SHIELDS.

The Preliminaries in connection with "Warriors' Day" were set on foot at the meeting of the managers of places of amusement, held in the Empire Palace. The Mayor (Coun. A. D. Johnston) presided, and was supported by Lieut.-Colonel Robt. Chapman and the Chief Constable (Mr. W. Scott). Mr. E. Winter, resident manager of the Empire, was appointed local organiser.

After explaining the objects of "Warriors' Day," Mr. Winter said he was assured that Earl Haig and Earl Beatty would do all in their power to secure every support by obtaining distinguished patronage. All artists, musicians, and members of the Association of Theatrical Employees had pledged themselves to give their services free. It was not a question of competition; the object was that they as managers should combine with a view to giving every possible assistance to bringing the effort to a successful conclusion. This was the admirable scheme which the Prince of Wales had called upon them to support.

The Mayor thought the object was a noble one and deserving of the fullest measure of public support. The caterers of popular entertainment had taken up the idea enthusiastically in all parts of the country, and South Shields was not likely to be behindhand.

After some discussion, it was decided that as far as the cinema halls in the borough are concerned the object would be best served by giving special performances on the evening of Sunday, April 3, which is the closing day of National Warriors' Week, provided the magistrates granted them a special licence for the occasion. As far as the Empire Theatre is concerned, a matinée will be given on the previous Wednesday; and the Marine Theatre will give a matinée on the Saturday afternoon. The manager of the Victory Casino promised to set a night apart for a fancy dress ball; and other places of entertainment were also included in the week's programme.

A sub-committee, consisting of Coun Chapman (chairman); Mr. E. Winter (sec.); Mr. Shepherd ("Pavilion"), and Capt Julian Bainbridge ("Marina"), was appointed to carry out the arrangements.

WESTCLIFF-ON-SEA.

As a result of Miss Mouillot's offer to place the New Palace Theatre at the disposal of the Fund, a meeting of influential gentlemen was held at the theatre on Saturday night and a committee formed to carry out the arrangements. In addition to the New Palace artists and orchestra, the Hippodrome purpose assisting, and with local talent the matinée on the afternoon of Thursday, March 31, promises to be very successful. The resident manageress, Miss Florence Dean, is taking a very active part in the movement.

PICTURE THEATRES.

Mr. F. R. Goodwin, ex-president of the Cinematograph Exhibitors' Association, was appointed a member of the executive committee of Warriors' Day, and after careful consideration it was decided that the special effort of the cinematograph world should be made on Sunday, April 3. The principle underlying the whole of the Warriors' Day movement has been that no worker employed in a place of entertainment should be asked to give up any part of his regular week's income, but that he should assist the cause by giving his services at an extra matinée. Practically every picture theatre, however, is open on every afternoon of the week, so that either the employee would have been called on to give up part of his regular wages, or a large proportion of the receipts must have been deducted for expenses. Accordingly it was decided to keep the first Sunday in April as "Warriors' Cinema Sunday." A letter signed by Earl Haig was sent to the 1,077 licensing authorities in the country asking them to afford facilities for holding the entertainments on the following conditions:—

That the staffs will give their services voluntarily as a contribution to the fund;

That the owners of cinematograph films will provide their pictures without charge;

That the Customs and Excise departments will remit the entertainments duty; and

That the proprietors of the picture theatres will pay over the whole proceeds without any deduction whatsoever for expenses.

The national proposal is that the entertainments shall be given on Sunday evening, but where this would interfere with the existing procedure—as, for instance, in London, where Sunday evening performances are already allowed on condition that the proceeds are devoted to charity—it is intended to give the Warriors' Day entertainments in the afternoon. With a single exception every member of the Cinematograph Exhibitors' Association has consented to give an entertainment on April 3 conditionally on permission being obtained.

BIRMINGHAM CINEMAS UNITED.

Birmingham cinema houses, or the majority of them, will give performances on Sunday evening, April 3, in aid of Warriors' Day Fund. In some houses concert items will figure on the programme. The Cinema Hospital Fund Committee, with Mr. G. F. McDonald (the National Association's new president) at its head, and Mr. Frank Calvert as hon. secretary, has the arrangements in hand. It is understood that the musicians, operators, and the rest of the staffs are giving their services, and the renters are generously lending films, so that the entire proceeds will go to Earl Haig's fund.

Australian Manager's Gift to Science.

Some weeks ago it was announced from Australia that Mr. Ben J. Fuller, the managing director of the big theatrical firm of that name had given the newly-chosen New South Wales Rhodes Scholar £1,000 to enable him to take his course at Oxford. According to recent mail advices from Sydney, Mr. Fuller has given further evidence of his interest in education by placing £5,000 at the disposal of the Government as a basis of a scholarship endowment—for preference a scholarship in one of the more neglected sciences.

A notable forthcoming charity performance is that of "She Stoops to Conquer," to be presented by the Toynbee Dramatic Society on Thursday, March 24, at the Cripplegate Theatre, in aid of the funds of the London Hospital.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

ABBOTT, E. R.—March 14, T.R., Gainsborough.
AFGAR.—March 14, Hip., Derby; 21, T.R., Halifax.
ALLINGTON CHARSLEY OPERA.—March 14, Miners' T., Ashington; 21, T.R., Jarrow-on-Tyne.
APPLE BLOSSOMS.—March 14, H.M., Walsall; 21, Col., Cheltenham.
AT THE VILLA ROSE.—March 21, T.R., Bournemouth.
BABY BUNTING.—March 14, T.R., Rochdale.
BAYNTON (HENRY) SHAKESPEAREAN CO.—March 14, T.R., Bolton.
BEHIND THE SCENES.—March 14, Emp., Wakefield; 21, Grand, Croydon.
BENTLEY CO. (FREDERICK).—March 14, Empire, Leeds; 21, Palace, Salford.
BETTY.—March 14, Palace, Ammanford.
BIRD OF PARADISE (BUTT).—March 14, Empire, Preston; 21, T.R., Bradford.
BLUE LAGOON.—March 14, Blackpool.
BROWN SUGAR.—March 14, Hip., Richmond; 21, Shakes., Liverpool.
BROWN SUGAR.—March 14, New, Port Talbot.
CALDCLEUGH-SHACKLETON REP. CO.—March 14, Palace, Blackhill.
CARL ROSA OPERA CO.—March 14, T.R., Glasgow; 21, T.R., Glasgow.
CARL ROSA OPERA CO. (N. Section).—March 14, O.H., Belfast; 21, Grand, Oldham.
CARL ROSA OPERA CO. (O Section).—March 14, T.R., Leamington; 21, O.H., Northampton.
CARMELLO.—March 14, T.R., Yarmouth.
CATCH OF THE SEASON.—March 14, Ipswich; 21, Lynn.
CHARLEY'S AUNT.—March 14, King's, Hammersmith; 21, Boro, Stratford.
CHU CHIN CHOW (PINK).—March 14, T.R., Lincoln; 21, T.R., Rochdale.
CHU CHIN CHOW (RED).—March 14, P.O.W., Birmingham; 21, P.O.W., Birmingham.
CIRCUS QUEEN.—March 14, Shepherd's Bush; 21, Leicester.
COME OUT OF THE KITCHEN.—March 14, T.R., Peterborough; 21, Pal. Pier, Brighton.
CORENTZ & HEATHER REP. CO.—March 14, Llanelly (Hip.); 21, New, Pontypridd.
COUNTRY GIRL (No. 1).—March 14, Emp., Kingston; 21, New Pal., Westcliff.
CRAY (OSWALD) REP. CO.—March 14, Woolwich; 21, Maidstone.
DADDY LONG LEGS (MACDONALD & YOUNG).—March 14, King's, Edinburgh; 21, O.H., Harrogate.
DOBELL (W. L.) REP. CO.—March 14, Empire, Londonderry; 21, Empire, Londonderry.
DOLLAR PRINCESS.—March 14, Prince's, Bristol; 21, T.R., Nottingham.
DON Q.—March 14, Ramsgate.
DORAN (CHAS.) SHAKESPEAREAN CO.—March 14, O.H., Northampton; 21, Spa O.H., Bridlington.
D'OYLY CARTE OPERA CO.—March 14, O.H., Manchester; 21, O.H., Manchester.
D'OYLY CARTE OPERA CO.—March 14, Hip., Keighley; 21, T.R., Dewsbury.
FACE AT THE WINDOW.—March 14, Hip., Salford.
FAIR AND WARMER.—March 14, Pal., Watford; 21, Pier, Eastbourne.
FAMILY AFFAIR.—March 14, T.R., Manchester.
FORBES-ROBERTSON, FRANK.—March 14, Pal., Newark; 21, Playhouse, Cardiff.
FREEDOM OF THE SEAS.—March 21, T.R., Bath.
FRENCH LEAVE (BLUE).—March 14, Windsor; 21, Ramsgate.
FRENCH LEAVE (RED). — March 14, Wakefield; 21, Blackburn.
GARDEN OF ALLAH.—March 14, Pal., Manchester; 21, Pal., Manchester.
GARROD (WALTER V.) REP. CO.—March 14, Emp., Abertridwr; 21, Hip., Chesterfield.
GIRL FROM CIRO'S.—March 14, T.R., Exeter.
GOING UP.—March 14, Lyc., Edinburgh; 21, King's, Glasgow.
GORDON HEATHER REP. CO.—March 14, Shodfriars, Boston; 21, Shodfriars, Boston.
GRUMPY.—March 14, Pier, Eastbourne; 21, West Pier, Brighton.
HATHAWAY BARON REP. CO.—March 14, H.M., Carlisle; 21, H.M., Carlisle.
HER NIGHT OF SACRIFICE. — March 14, Hip., Putney.
HILL-MITCHELSON REP. CO.—Season, T.R., Leicester.
HINDLE WAKES.—March 14, Hip., Ashton; 21, Met., Openshaw.
HOWITT REP. CO. (E. C.).—March 14, E., Mountain Ash; 21, Emp., Aberdare.
IRENE (BUTT).—March 14, Court, Liverpool; 21, Grand, Blackpool.
IRENE (MACDONALD & YOUNG NORTH CO.).—March 14, Court, Warrington.
IRENE (MACDONALD & YOUNG).—March 14, W.G., New Brighton; 21, Lyc., Newport.
JEFFERSONS, THE.—March 14, T.R., Aldershot; 21, Hip., Rugby.
KIKI.—March 21, P.G., Folkestone.
KIMBERLEY & CLYDE REP.—March 21, North Shields.
KISS CALL.—March 14, Pav., Ayr; 21, King's, Greenock.
KISSING TIME (T. C. WRAY NORTH).—March 14, E., Stratford.
KISSING TIME (T. C. WRAY SOUTH CO.).—March 14, County, Shrewsbury; 21, G., Mansfield.
KITTY FROM KENSINGTON. —March 14, T.R., Smethwick; 21, T.H., Bargoed.
(K)NIGHT OF THE GARTER.—March 14, Hip., Norwich; 21, Hip., Ipswich.
LADY SLAVEY.—March 14, New, Cardiff; 21, Merthyr.
LEE (RUBY) AND MAY (ERIC).—March 14, Crewe; 21, Met., Glasgow.
LILAC DOMINO (MACDONALD & YOUNG).—March 14, T.R., Bath.
LITTLE DUTCH GIRL (BUTT).—March 14, T.R., Newcastle; 21, P.'s, Bristol.
LIZZIE.—March 14, Col., Kettering; 21, Rotunda, Liverpool.
LORD RICHARD IN THE PANTRY.—March 14, Alex., Hull; 21, T.R., Manchester.
MAID OF THE MOUNTAINS (MACDONALD & YOUNG'S SOUTH CO.).—March 14, Palace, Gloucester.
MAID OF THE MOUNTAINS (MACDONALD & YOUNG'S NORTH CO.).—March 14, T.R., Worcester.
MAN FROM TORONTO. — March 14, W.P., Brighton.
MAN WHO CAME BACK.—March 14, King's, Glasgow; 21, H.M., Aberdeen.
MARY ROSE.—March 14, Prince's, Manchester; 21, P.'s, Manchester.
MARY ROSE.—March 14, T.R., Portsmouth; 21, O.H., Southport.
MERRY WIDOW & GIPSY LOVE.—March 21, T.R., Bolton.
MILLS, C. WATSON.—March 14, Hip., Salford.
MR. PIM PASSES BY (DUDLEY STUART).—March 14, Grand, Luton; 21, County, Bedford.
MY OLD DUTCH (NORMAN).—March 14, T.R., King's Lynn; 21, King's, Gainsborough.
MY SWEETHEART (ROSETTA HAWTREY'S CO.).—March 21, T.R., Pontypool.
NAUGHTY WIFE (MACDONALD & YOUNG).—March 14, T.R., Dewsbury; 21, O.H., Wakefield.
NEILSON SHAKESPEAREAN CO.—March 14, T.R., Brighton.
NEILSON TERRY (PHYLLIS).—March 14, Wimbledon T.R., S.W.; 21, O.H., Blackpool.
NEW BARMAID, THE.—March 14, Hip., Chesterfield; 21, Pav., Liverpool.
NIGHT OUT, A.—March 14, R., Birmingham; 21, R., Birmingham.
NOTHING BUT THE TRUTH (MACDONALD & YOUNG'S CO.).—March 14, T.R., Norwich.
OH! BETSY. — March 21, Emp., Longton.
O'MARA OPERA CO.—March 14, Gaiety, Manchester.
OSMOND (MRS. FRED) CO.—March 14, Vic., West Stanley; 21, O.H., Kidderminster.
OTHER FELLOW, THE.—March 14, T.R., Halifax; 21, Court, Liverpool.
OUR PEG (SOUTH).—March 14, Lyc., Newport; 21, T.R., Worcester.
OUR PEG (NORTH).—March 14, P.O.W., Grimsby.
PADDY THE NEXT BEST THING (RED).—March 21, T.R., Windsor.
PADDY THE NEXT BEST THING (WHITE CO.).—March 14, T.R., Bradford; 21, G., Leeds.
PAIR OF SIXES.—March 14, Pal., Westcliff; 21, Aldershot.
PEG O' MY HEART (RALLAND & CAMERON). — March 14, Kidderminster; 21, Redditch.
PEG O' MY HEART (MACDONALD & YOUNG).—March 14, T.R., Bournemouth; 21, H., Richmond.
PERI THE SLAVE OF LOVE. — March 14, O.H., Harrogate.
PETER PAN (MALONE).—March, 14, Shakespeare, Liverpool.
PICCADILLY PURITAN. — March 14, O.H., Blackpool.
POTASH AND PERLMUTTER. — March 21, Prince's, Bradford.
PRETTY PEGGY (BLUE).—March 14, Tivoli, New Brighton; 21, Oldham.
PRIVATE SECRETARY. — March 14, Grand, Radcliffe; 21, County, Reading.
QUAKER GIRL.—March 14, T.R., Barry; 21, B.T., Abergavenny.
RAYNOR REPERTOIRE (NORTH).—March 14, Hip., Wrexham.
RIDDING (JOHN).—March 14, G., Wellington; 21, K.'s, Oswestry.
RIGHT TO STRIKE (A CO.).—March 14, T.R., Bury; 21, T.R., Halifax.
RIGHT TO STRIKE.—March 14, Southport; 21, G., Hull.
ROMANCE.—March 14, G., Wolverhampton; 21, O.H., Tunbridge Wells.
ROMANTIC AGE. (H. W. NEILSON).—March 21, R.O.H., Leicester.
ROSE OF ARABY.—March 14, Hanley; 21, Preston.
ROTTERS, THE.—March 17, T.R., Worthing (3); 21, Deal.
ROYAL DIVORCE. — March 14, Prince's, Bradford.
"RUINED" LADY.—March 14, Playhouse, Cardiff; 21, R., Lincoln.
SHELLEY (HERBERT) REP. CO. — March 14, T.R., Sheffield; 21, Court, Wigan.
SHOP GIRL.—March 14, H.M., Aberdeen; 21, Lyc., Edinburgh.
SHOULD A HUSBAND FORGIVE? — March 14, Vic., West Stanley; 21, O.H., Kidderminster.
SIGN OF THE CROSS.—March 14, T.R., York; 21, Alex., Hull.
SILVER KING.—March 14, Hip., Burslem; 21, New, Oxford.
SONS OF THE SEA.—March 14, Olym., Shoreditch.
SOUTHERN MAID (GEO. EDWARDES).—March 14, O.H., Burton-on-Trent; 21, Court, Warrington.
SYBIL (GEO. EDWARDES). — March 14, Lyc., Sheffield; 21, R., Newcastle-on-Tyne.
TARZAN OF THE APES. — March 14, Grand, Oldham; 21, T.R., Ashton.
TATTERS.—March 14, Grand, Swansea.
TERRY (FRED) AND NEILSON (JULIA) CO.—March 14, T.R., Huddersfield.
THREE WEEKS (VINT). — March 14, W.H., Ferndale.
THREE WISE FOOLS (PLATT & GWENN).—March 14, New, Oxford (3); 21, T.R., Leamington.
TIGER! TIGER!—March 14, O.H., Scarborough.
TILLY OF BLOOMSBURY (A CO.).—March 14, Grand, Southampton; 21, T.R., Plymouth.
TILLY OF BLOOMSBURY (B CO.).—March 14, Pav., Rhyl (3), P.P., Colwyn Bay (3); 24, Royalty, Morecambe.
TOO MANY GIRLS.—March 14, Emp., Penge.
TOTO (ALEXANDER HUMPHREY).—March 14, T.R., Macclesfield.
TOTO (MARK BLOW).—March 14, Royalty, Chester; 21, O.H., Middlesbrough.
TRIP TO PARIS.—March 14, T.R., Wolverhampton; 21, Pal., Bordesley.
TWO LITTLE DRUMMER BOYS.—March 14, T.R., Coatbridge; 21, Alex., Pontefract.
VERY IDEA, THE.—March 21, O.H., Scarborough.
VOICE FROM THE MINARET (MARIE LOHR).—March 14, T.R., Nottingham; 21, K.'s, Hammersmith.
VOICE FROM THE MINARET (PLATT & GWENN).—March 14, O.H., Cheltenham; 21, O.H., Buxton.
WAGNER & SKARDON'S REP. CO. — March 14, Hip., Chesterfield; 21, Pav., Liverpool.
WEDDING BELLS (MACDONALD & YOUNG).—March 14, Grand, Nelson; 21, New, Cardiff.
WEEK-END, A.—March 14, Court, Bedford; 21, G., Luton.
WELFITT-GRAY REP. CO. — March 14, Pal., Redditch; 21, Pal., Redditch.
WHO'S HOOPER? — March 14, Grand, West Hartlepool.
YOUNG PERSON IN PINK.—March 14, P.G., Folkestone; 21, Grand, Southampton.
ZILLWOOD (LEILA) REP. CO.—March 14, T.R., West Bromwich.

REVUES.

ALL WRONG.—March 14, Hip., Aston.
BRAN-PIE.—March 14, E., New Cross; 21, Emp., Stratford.
BUZZ ALONG.—March 14, T.R., Grantham.
DEVONSHIRE CREAM.—March 14, Pal., Yeovil (3), Pal., Dorchester (3).
DREAM GIRL.—March 14, T.R., Merthyr; 21, Hip., Llanelly.
FAR EAST.—March 14, Pal., Walthamstow.
FOLLIES OF 1920.—March 14, Hip., Newcastle.
FOOTLIGHT FROLICS.—March 14, T.R., Aston; 21, T.R., Smethwick.
GET-RICH-QUICK WALLINGFORD. — March 14, Hip., Boscombe.
GIRL & THE GOLD.—March 14, Palace, Stamford (Lincs).
HEADS OR TAILS.—March 14, Hip., Leigh; 21, West Bromwich.
HUSTLE.—March 14, Ilford.
JACK IN THE BOX.—March 14, O.H., Dudley; 21, Hip., Putney.
JINGLES.—March 14, Col., Glasgow; 21, E., South Shields.
LADS OF THE VILLAGE.—March 14, Pal., Tottenham.
MORE SPLASHES.—March 21, Emp., Burnley.
MR. TOWER OF LONDON.—March 14, Hip., Bolton.
MUMMING BIRDS.—March 14, Hip., Seacombe; 21, Emp., Kingston.
MY SON SAMMY.—March 7, Hip., Nottingham.
NON-STOP.—March 14, Hip., Southend; 21, Q.'s, Poplar.
NOTHING DOING.—March 21, St. Helens.
ODDS & ENDS.—March 21, H.M.T., Walsall.
OH, HARRY.—March 14, Met., Abertillery; 21, Maesteg.
OH, I!—March 14, Pav., Liverpool; 21, Hip., Hulme.
OH! LAUGH.—March 14, G., Mansfield; 21, H., Chesterfield.
PEARLS.—March 14, Col., Ilkeston.
PRETTY PEGGY (LEW LAKE).—March 14, Emp., Hackney.
SHE SLIPPED.—March 14, Pal., Salisbury.
SHIP AHOY!—March 14, Princes, Hoyland; 21, Vic., Ripley.
SPANGLES.—March 14, Emp., Finsbury Pk.; 21, Emp., Nottingham.
SPARKLING EYES.—March 14, Col., Cheltenham; 21, Palace, Bath.
SPICK AND SPAN.—March 14, G., Consett; 21, Queen's Pk., Manchester.
SPLINTERS OF 1921.—March 14, Grand, Clapham.
SWEET FANNY ADAMS. — March 14, Queen's, Farnworth.
WHAT A NIGHT.—March 14, Ath., Leith; 21, T.R., Darlington.
WHAT NEXT?—March 14, Tunbridge Wells; 21, Col., Portsmouth.
WHIRLIGIG, THE. — March 14, Palace, Hull; 21, W.G., Blackpool.
WILL YOU KISS ME?—March 14, Emp., Edinburgh.
WIT AND WISDOM.—March 14, Hip., Cannock.
YES, PAPA!—March 14, Emp., Stratford.

PANTOMIMES.

ALADDIN (ARNOLD).—March 14, Emp., Porth.
CINDERELLA (FRED COLLINS).—March 14, Ath., Leith.
JACK AND THE BEANSTALK (FREDERICKS). — March 14, Pal., Chepstow (3).

"THE ERA" LETTER BOX.

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Achurch, Miss Janet
Adair, Helene
Adkins, Mr. J. Standen
Ainley, Mr. Henry
Air, Mr. Charlie Bon
Anderton & Rowland
Ashton, Mr. Herbert
Azuto, Miss Marie
Barker, Mr. H. H.
Barker, Mr. Granville
Barty, Mr. J. K.
Bateman, Miss Alys
Bateman, Miss J.
Belmore, Mr. Harry
Benganin, Miss Doris
Bevans, Miss Violet
Bloom, Miss Vera
Bordessa, Mr. P.
Bostock, Mr. Chas.
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Brown, Mr. A.
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Burge, Mr. Monkey
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Carlisle, Miss Alex
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Chisholme, Miss Madeline
Chopton, Mr. J.
Clark, Mr. Dane
Clarkson, Mr. Sydney
Cleveland, Mr. Stuart
Clifton, Miss Daisy
Cody, Mr. C. R.
Cody, Mr. F. W.
Cole, Mr. Lionel
Condor, Miss G.
Connor, Mr. Fred
Corri, Mr. Frank
Cowell, Mr. Clarence
Crawford, Miss Alice
Cregan, Mr. J.
Croft, Miss Annie
Curtiss, Miss Betty
Curwen, Mr. Harry
Cutler, Miss Kate
Dalton, Miss Florence
Daly, Miss Barnella
Dan & Fitzgerald, Messrs.
Dane, Mr. Cyril
Daniel, Miss May
Davies, Mr. T. B.
De Biere, A.
De Carmo, Mr. Dick
Dell, Mrs. Queenie
Denny & Gordon, Messrs.
Derrick, Mr.
"Dollar Baby Co." (The Manager)
Dona, Madame
Donnett, Madame
Draycot, Mr. W.
Ducann
Duncan, Madame Isadore
Du For, Mr. Harry
Edmonds, Mr. E. V.
Edwards, Messrs. C & Co.
Egerton, Miniature Marie
Elliott, Miss Beth
Ellys, Miss E.
Elsom, Miss Isobel
Elworthy, Mr.
Eric, Mr. Fred
Esmond, Miss Maude
Fasola, Mr. Gustave
Fink, Miss Edith
Finlay, Mr. Charles E.
Fleet-Barrington, Mr. R. G.
Fisher, Miss Lilian
Fleming, Mr. Noel
Folland, Miss Violet
Forbes, Miss Dolly
Ford, Miss Gene
Ford, Miss Mary
Foskett, Mr.
Fournel, Monsieur Eug.
France, Mr. W.
Frewin, Mr. Harrison
Gastor, Mr. R. C.
George, Mr. A. E.
George, Mr. George
Ginner, Miss Ruby
Glenny, Mr. Charles
Good, Miss Ethel
Goulding, Miss Edith
Graham, Mr. Walter
Grantham, Miss Betty
Grayson, Mr. Arthur
Green, Mr. John
Gregory, Mr. George
Gurney, Mr. Edwin
Guy, Miss Nora
Hallard, Mr. C. M.
Hamelin, Mr. Clement
Hamilton, Miss Rosie
Hare, Miss Winifred
Hargraves, Mr. J.
Harker, Miss Daisy
Harman, Mr. Lindsay
Harris, Mr. E. J.
Hartley, Mr. Jackson
Harven, William De
Harvey, Miss Marie
Harvey, Lady Martin
Harvey, Mr. Rupert
Hastings, Mr. J
Hawe, Mr. Jimmy
Hawking, Miss Iris
Hay, Mr. Ian
Hayden, Mr. Percy
Hayward, Miss Hetty
Hicks, Mr. Seymour
Hill, Miss Evelyn E.
Hillgist, Miss M.
Hobart, Mrs.
Hoffe, Mr. Monckton
Hoffmann, Fraulein Eugenie
Hollis, Mr. Bert
Holloway, Mr. Sen.
Holloway, Mr. W. E.
Hope, Miss Jess
Hopson, Miss Violet
Houp-La, Mr. Richard
Hudson, Miss O.
Hugossett, Mr.
Hunter, Mr. R. G.
Hurley, Mr. W. L.
Hyde, Mr. Will
Iona, Mrs. A. F
Irving, Miss Ethel
Jerome, Mr. Charles
Jerrold, Miss Mary
Jines, Miss M.
Judge, Mr. Jack
Kauffman, Mr. H.
Kennedy, Mrs.
Kingsley, C.
Kingston, Miss Gertrude
Kinsella, Mr. E. P.
Lamore, Mr. Harry
Larkum, Mr.
Lee, Mr. George
Lashwood, R. G.
Lawlin, Miss Kitty
Lawson, Mrs. Enid
Lee, Miss Auriol
Leedman, Mr. F.
Le Dair, Miss Jean
Leigh, Mr. Bert
Leon, Mr. Henri
Le Monte, Miss Genny
Lester, Mr. George
Len, Mr. Will
Leroy, Mr. E.
Le roy, Mr. Paul
Levark, Miss Lean
Levey, Miss Ethel
Leywood, Mr. Bert
Linden, Mr. Max
Livesey, Mr. Carter
Lockhead, Miss E.
Logan, Mr. Stanley
Lovegrove, Miss
Lucas, Mr. E. H.
Lucks Brothers, The
Lundy, Mr. H.
Lynton, Mr. Harry
Lynwood, Miss J.
Macklin, Mr. Hughes
Magley, Miss Irene
Marefield, Mr. John
Maxwell, Mr. Terence
May, Mr. Edw.
Maynard, Mr. Percy
Mayne, Mr. N. Thorpe
McAudle, Mr. J. F.
McCrae, Miss Joan
McPhee, Professor
McKenzie, Mr. Jack
Meade, Capt. H. B.
Melbacks, The Musical
Millen, Miss Ruby
Mitchelson, Mr. Angus Hill
Mizuno, Mr. Cartore
Mollison, Mr. William
Monkman, Miss Phyllis
Montefiore, Mr. Eade
Montesole, Mr. Max
Moore, Miss Decima
Moore, Miss Ilda
Morris, Miss William
Morris & Waters, Edward, Messrs.
Moss, Mr. and Mrs. Arthur
Murray, Mr. Tom
Murphy, Mr. Jerome
Nash, Mr. George
Nestor, Mr. N.
Nicholson, Mr. C. T.
Nolan, Mr F.
Norke, Mr. Percy
Norman V. Norman
Norris, Mr. C. E.
Norton, Mr. A. B.
Novello, Mr. Ivor
O'Cready, Mr. W.
O'Donovan, Mr. Fred
Oswald, Mr. Harry
Oyra, Mr Jan.
Passmore, Mrs. Jim
Paxton, Miss Betty
Payne, Capt. P.
Peach, Miss M. A.
Pearce, r. Ashton
Peterman, Mr. J.
Pillans, Miss Helen
Potte , Miss Ada
Poulton, M . A. G.
Powell, Mr. Temple
Price, Mr. C. Basil Burleigh
Pulman, Miss M.
Quinian, Mr. T.
Raie, Miss T.
Rake, Mr. B.
Ray, Miss Belle
Ray, Miss Nellie
Ray, Mr. Dick
Ray, Mr. W.
Raymond, Mr. George
Raymond, Mrs. Mason
Raymond, Mr. Ray
Rea, Mr. C. H. E.
Rickard, Mr Frank
Richardson, Mr. A. J.
Roberts, Mr. Arthur
Robinson, Mr. Snell
Rolls, Mrs. E.
Royce, Mr. Arthur
Russell, Miss Ami
Russell, Miss Bab
Sandro, Vio.
Scott, Mr. S. Austin L.
Shakko, Mr. Taio Nio
Silbon, Mr. B.
Silvester's Circus
Silward, Mr. E.
Singer, Mr. B.
Smith, Mr. Sebastian
Skardon, Mr. C. H.
Slaughter, Miss Bessie
Smith, Mr. A. E.
Smith, Mr. A. C.
Soo Ling Chung, Mrs.
Somerset, Mr. & Mrs.
Sommerset, Mr. C. D.
Somers, Mr. Dalton
Somers, Mr. J.
Squire, Mr. Tom
Stanley, Mr. Arthur
Staples, Mr. E. Staham
Stern, Mr. Sam
Sterner, Mr.
Stewart, Miss R. G.
Stone, Mr. Reg.
Strong, Mr. Oswald
Sugden, Mr. Chas.
Suthe land, Miss Patty
Sutton, Pte. S. H.
Swain, Mr. Alfred
Sydney, Mr. T. E.
Taylor, Capt. Frank
Taylor, Mr. Granville
Taylor, Mr. R. R
Tempest, Miss Marie
Temple, Miss Mollie
Thatcher, Mr. Fowler
Thomas, Esq
Thompson, Miss Norah
Thom., Miss Ivy
Thorne, Mr. E.
Thornton, Miss Violet
Tindall, Dr.
Tonzeau, Miss Gipsy
Tree, Miss Iris
Trehearne, Miss Kitty
Ulfer, Mr. Richard
Vallarino, Miss Ida
Vere, Miss Grace
Vermont, Miss Yvonne
Verner, Mr. Charles E.
Vincent, Mr. W. G.
Vista, Madam
Vivian, Mrs. Annie
Vuire and Colley
Wain, Mr. Eric
Wakefield, Mr. Billie
Walker, Miss Mickey
Wallis, Mr. Walter
Walter, Mr. Wyn
Ward, Mrs. D. E.
Waring, Mr. Herbert
Warren, Mr. Newton
Warrington, Mr. W.
Washburn, Mr. Bryant
Watts, Mr. Alfred E.
Wellesley, Mr. Alfred
West, Barbe Harry T., Mr.
Whitcliff Ten Trio
White, Miss Lee
Wigan, Mr. Montague
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wilkshire, Mr. V.
Willett, Mr. Fred
William, Mr. H. G.
Williams, Mr. R. A.
Willis, Mr. Hubert
Wilson, Mr. Joseph
Wingrove, Mrs. I.
Winskill, E.
Winter, Miss Jessie
Wood, Miss Daisy
Woodington, Miss Beatrice
Woodville, Mr. E.
Worth, Miss Constance
Wynne, Miss Kyrle
Wynne, Miss Wish
Yates, Miss Gretchen
Yule, Miss Rose

"KIKI."

New Musical Farce, in Three Acts, Music by Herman Finck, Lyrics by Reginald Arkell, Produced at the Palace Theatre, Ramsgate, on Monday, March 7.

Maurice Polignac ....Mr. Ellis Holland
Gaston Bocard ....Mr. Compton Coutts
M. Galipaux ....Mr. W. E. Richardson
Chausette ....Mr. Walter Cross
Ferdinand Floquet ..Mr. Frank Henry
Tracassin ....Mr. Max Roma
Comte de la Beuve ....Mr. Lambert Plummer
Police Sgt. ....Mr. Nelson Brontay
Francois ....Mr. Charles Clifford
Suzanne Polignac..Miss Stella Ranson
Lucienne Bocard ....Miss Hilda Guiver
Kiki ....Miss Joan Clarkson
Juliette ....Miss Leila Mackenzie

In this musical version of "The Glad Eye" no originality of plot is chaimed. We are frankly told that it is "constructed by Martin Henry from Armont and Nancey's 'Le Zebra,' the play from which 'The Glad Eye" was adapted by Jose G. Levy." It is the story of how two gay husbands endeavour fruitlessly to hoodwink their wives.

Cleverly constructed, "Kiki" is an admirable blend. While retaining the full fun of the farce with its decidedly French flavour, it gains added brightness from the appropriate and catchy music and lyrics. As the gay husbands, Gaston Bocard and Maurice Polignac, who hope to conceal from their astute wives the knowledge of periodical trips from the country to Paris by quite unveracious but highly entertaining stories of adventures.

In an aeroplane with a count whom they do not know, Messrs. Compton Coutts and Ellis Holland as the travellers by air become involved in endless difficulties with equally limitless possibilities for fun, of which they make full use. The only improbability is that they could ever leave two such charming and exquisitely gowned wives as are represented by Miss Hilda Guiver and Miss Stella Ranson as Lucienne Bocard and Suzanne Polignac.

Miss Joan Clarkson is a vivacious Kiki, accompanied by eight pretty Kiki girls, and the whole company combine to keep the fun at a fast and furious pace, which reaches its height in the second act.

The play is full of action. There are artistic dances and many attractive musical numbers, which should become popular, notably the "Bad Glad Eye," "Not A Word To The Wife," and "You Liked It."

"THE YOUNG ARTIST."

This novel publication, which is to be issued quarterly at 2s. 6d., takes the form of a painting book for children. It is constituted mainly by coloured illustrations based on well-known advertised commodities, and suitable verses are adapted to the coloured representations. In connection with the first issue, 1,000 prizes are offered to competitors in a great painting contest which will be held to benefit the National Baby Week Council Funds.

Stars for South Africa.

The African Theatres Trust, Ltd., have concluded arrangements with Mr. Graham Moffat and company to tour their theatres later in the year in a repertoire of Scottish comedies, including, of course, "Bunty Pulls the Strings." It is expected that practically the whole of the famous company will accompany Mr. Moffat.

We have already announced that Miss Gertrude Elliott is about to pay a flying visit to South Africa in "Paddy the Next Best Thing." We are now able to give the principals of the company who will support her. They are Wilfred Forster, Ivan Samson, Maud Buchanan, Vivienne Whitaker, William Mollison, and Reginald Holmes.

The Traveller's Return.

Fred Latham, at one time the secretary and right-hand man of that consummate dramatist-craftsman, Henry Pettitt, and later, and for long, business manager for Sir Augustus Harris at Drury Lane, and for the late Brothers Agostino and Stefano Gatti at the Adelphi, has just returned from America, where he has been busily engaged in leading theatrical matters for nearly twenty years. Frederick has come "over home" for a few months in order to secure plays and players for his chief, the famous American theatrical and vaudeville manager, Charles Dillingham. To this end F. L. is keenly watching all "first nights" both in town and country.

"I'll swear upon that bottle."
—Tempest, Act ii, Scene ii.

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—Henry VI., Act ii, Scene iii.

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"Dear Mr. Bell, "January 24th, 1921.

"Re the Victoria Palace Tableaux Curtains, it gives me great pleasure to be able to congratulate you on the successful cleaning of same. Considering that they have been hanging since April, 1914, without having been dusted once, and even been severely damaged by an accident on the sprinkler, it is a wonderful bit of work of which your firm can be justly proud.

"Yours faithfully, JUAN E. SACKMAN."

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THEATRICAL GOSSIP.

The "Lightning Strike"—Managers and the Standard Contract—Manchester Theatres for the Cinema—The Martin Harvey Canadian Tour.

The Standard Contract.

The trouble between the Actors' Association and the Baynton company, we are glad to learn, has been amicably ended, but the same results, we think, could have been achieved by less "hustling" methods. The points in dispute were of a character that could be settled by negotiation, and there was surely no need to restrict the notice of action to a few hours.

We quite agree that the A.A. standard contract should be generally used, but it does not follow that any other contract should necessarily be disadvantageous to the artist. Some influential managers give terms which, while differing from those of the official agreement are much more favourable in other respects. It only requires a certain amount of adjustment to bring the other agreements into line, and this can be accomplished more easily by persuasion than by force.

The Manchester Theatres.

Not long ago, following the sale of the Gaiety Theatre, Manchester, to Mr. Abe Hollander, the cinema proprietor, a movement to save the theatre for drama resulted in its being taken over by Mr. Sam Fitton, and the nucleus of a company was formed, with Mr. H. M. Harwood and Mr. Edwin T. Heys on the directorate. Everything seemed well, and apparently Manchester was to vindicate its claim to a live interest in drama by subscribing amply to the scheme. Manchester, however, has failed to substantiate its claim, and the Gaiety Theatre, after all, the scene of so much progressive enterprise by Miss Horniman, and the starting-point of more than one successful dramatist, is to become a cinema house unless something extraordinary happens at the eleventh hour.

A staggering challenge to Manchester's practical indifference was made at the Theatre Royal a week last Monday by Mr. Percy Hutchison, after the performance of "Nightie Night." Mr. Hutchison announced, much to his regret, and also, it must be acknowledged, to the astonishment of his audience, that this historic theatre is to become a picture-house before the end of the year. It will be remembered that it was bought some time ago by Mr. Raymond Pollock, of London, and the popular belief was that Messrs. Grossmith and Laurillard were to have a controlling interest for the production of drama. All this is exploded. The intention is to convert the theatre into a super-cinema and dance hall; it is to be gutted and reconstructed, with balconies, and incorporating hotel accommodation, which will absorb the dressing-rooms and also the well-known hostel at the back, famous as Cox's Bar.

Manchester, writes our correspondent, has scarcely recovered from the shock of this news. The Theatre Royal has many splendid associations with the drama and actors of the past, and there are old playgoers who feel the prospect much as one might feel a proposed conversion of Westminster Abbey. But Manchester, it is practically certain, will do nothing to avert the change. Whaetver the reasons may be, if it cannot save the Gaiety Theatre for drama, it cannot save the larger proposition of the Theatre Royal.

Martin Harvey's Canadian Tour.

Sir John Martin Harvey divided last week between Calgary, Edmonton, Saskatoon, and this week is appearing at Regina, whilst next week the popular actor will be visiting Winnipeg for the second time during his Canadian tour. Advices indicate that business remains excellent, and that the popular plays of the repertory continue to attract delighted audiences. Pressure is beginning to be put upon Sir John Martin Harvey to prolong his stay

Managers' Meetings.

The annual general meeting of the Theatrical Managers' Association will be held at the offices, 52, Shaftesbury-avenue, to-morrow (Thursday) at 3.

As the last Friday of the month is Good Friday the meeting of the Association of Touring Managers will be held on Tuesday next, the 22nd, at the offices, 178, Shaftesbury-avenue.

Distinguished Actor's Lecture Tour.

Sir Johnson Forbes-Robertson, who has been ecturing in the provinces in "An Actor's View of Shakespeare," returned to London last week, and will leave shortly for a lecture tour in the West of England. He is booked up for other lectures in the autumn, but up to the present has not decided how long his next tour will be.

Mr. H. V. Esmond's Illness.

We are glad to learn from his London representative that Mr. H. V. Esmond, who has been dangerously ill in Canada with pneumonia for some time past, is now progressing favourably and is out of danger, although not yet well enough to rejoin the company.

"Grumpy"

Saturday, March 26, has been chosen for the revival at the Criterion of "Grumpy." Mr. Cyril Maude will again appear in the character with which his name has been so successfully associated, and other characters are allotted to Winifred McCarthy, Ann Trevor, Arthur Hambling, Tarver Penna, Phyllis Stuckey, Wilson Blake, Seymour Beard, Cyril Maude, Wilson Gunning, James Dale, Drelincourt Colum and Arthur Whitby.

"Bulldog Drummond."

On Tuesday evening, March 29, Mr. Frank Curzon and Mr. Gerald du Maurier will produce at Wyndham's Theatre a new play, entitled "Bulldog Drummond," founded on "Sapper's" novel of the same title, and adapted by the author with the help of Mr. Gerald du Maurier. In addition to Mr. du Maurier, the cast will include Mr. Alfred Drayton, Mr. Gilbert Hare, Mr. Ronald Squire, Mr. Basil Foster, Mr. Percy Jackson, Mr. Lichfield Owen, Mr. Claude Allister, Miss Emily Brooke, and Miss Dorothy Overend.

Actors' Benevolent Fund.

Lady Wyndham is back from Nice greatly invigorated by her rest. She will preside at the annual meeting of the Actors' Benevolent Fund, fixed for Tuesday next at the Criterion Theatre, at 12 o'clock.

The secretary of the Actors' Benevolent Fund most gratefully acknowledges the receipt of £20, which Miss Ena Grossmith and some friends very kindly obtained for the Fund by means of organising a small impromptu concert at the Philbeach Hall, Earl's Court, on the 28th ultimo. Miss Grossmith was generously assisted by the Misses Marie and Olga Slade Plessance and Lucy Pratt, Miss Christine Morgan, Miss Sheila O'Brien, Miss D. M. Dixon, Miss Margaret Bruce, Miss Capel Cure, Mr. Harry Stubbs, and the Rev. Arnold Pinchard.

On the Kenilworth Castle's home voyage from Africa, a concert was organised by Key and Keyworth, and £25 was handed by them over to the Actors' Benevolent Fund. The secretary very gratefully acknowledges its receipt.

At the committee meeting of the A.B.F. held on March 10, the sum of £112 11s. 6d. was granted in relief, inclusive of emergency. Thirty-two cases were considered, and of these 27 were assisted irrespective of £70 1s. 6d. granted in weekly allowances.

More Moors.

A new Othello is about to burst upon us. This is Godfrey Tearle, who will essay that tremendous character some time after the end of the Drury Lane run of "The Garden of Allah," in which he has made such a great and deserved success.

Correct Clerical Collars.

We have discovered that Arthur Helmore (the original Rev. Robert Spalding in "The Private Secretary"), in his latest ecclesiastical impersonation, namely, the Archdeacon in "The Muddler," at the Garrick matinées, wears certain real archidiaconal collars, presented to him by a real live archdeacon.

"Daniel" in the French.

Mr. Charles B. Cochran, writing us from Les Basse, Pyrenees, states that he has just settled to present "Daniel" at the Prince's on April 4, with its present Parisian producer, Sarah Bernhardt. The great Sarah's granddaughter was married a few days ago to the author of this play.

Cast Changes.

To succeed Mr. C. Aubrey Smith in "Polly with a Past," at the St. James's Theatre, Mr. Gilbert Miller has engaged Mr. Robert Horton for the part of Prentice Van Zile. The Princess Royal witnessed the performance a few evenings ago. There will be a special matinée on Easter Monday.

Messrs. Murray, Dawe and Edelsten have engaged Miss Joyce Carey to succeed Miss Maggie Albanesi in the rôle of Elise Challoner, the unconventional girl, who proposes to Owen Nares in "The Charm School," which delightful comedy is none the worse for its removal to the Prince of Wales' Theatre. The 100th performance takes place on Friday evening, March 11

Glastonbury Festivals to Continue.

After a period of considerable doubt, it has been found possible to continue the movement at Glastonbury for the development of a specifically British music-drama An Easter Festival has been arranged with the most popular works of the Glastonbury Players' repertoire, including "The Immortal Hour," by Mr. Rutland Boughton, "The Moon Maiden," from the same pen, Mr. Napier Miles' choral ballet "Music Comes," Purcell's "Dido and Aeneas," and a concert of Old English music and dances.

The Glastonbury performances take place on the last day of March and the first two days of April. Then the company visits Bournemouth, Bath, and Bristol, spending a week at each place, these engagements being the result of previous success in th same towns. Special interest attaches to the running of this festival and tour, as the Festival Players have lately been formed into a co-operative body, sharing both the managemente and the proceeds

"Rhoda Fleming."

The Playwrights Theatre's second matinée takes place at the Ambassadors Theatre on Monday, March 21, when Miss Irene Hentschel is presenting an adaptation of George Meredith's "Rhoda Fleming," by A. Phillipson. The cast includes Moyna Macgill, Dorothy Massingham, William Armstrong, Allan Jeayes, and Clare Greet. The play is being produced by Bruce Winston.

The L.C.C. Theatre Committee.

The London County Council has appointed the following as members of the Theatres and Music Halls Committee:—Earl Haddo, Sir Harry Stephen, Sir Edward Smith, Lieut.-Colonel Levita, Lieut.-Colonel Tasker, Lieut.-Colonel Morrison-Bell, Lieut.-Commander Rawson, and Messrs. J. B. Blake, H. E. A. Cotton, H. J. Greenwood, W. L. Taylor, C. W. Matthews, F. St. John Morrow, and H. Snell.

"The Belle of New York"

Mr. J. Bannister Howard's principal company in "The Belle of New York" opens its 22nd year of tour at the Wimbledon Theatre on Monday, and it will run another thirty weeks this year. This will be the only visit of the piece to the suburbs this spring.

The Phœnix Productions.

The sixth production of the Phœnix Society will be Congreve's "Love for Love," and will be given at the Lyric, Hammersmith, on Sunday evening next and the following Tuesday afternoon. The cast will consist of Roy Byford, Murray Carrington, Baliol Holloway, Ernest Thesiger, Tristan Rawson, Ben Field, Miles Malleson, Eugene Leahy, Oswald Roberts, Joan Vivian Rees, Helen Haye, Athene Seyler, Catherine Willard, Alice Mansfield and Clare Harris.

The Liverpool Shakespeare.

The spring dramatic season at Mr. W. W Kelly's Shakespeare Theatre opened in great style last week with John Galsworthy's "The Skin Game," which deservedly drew crowded houses. This week Mr. Kelly submits Mr. J. A. E. Malone's company in "Peter Pan," and on Monday next Lady Arthur Lever's clever play, "Brown Sugar," will supplant this perennial attraction.

Councillor W. W. Kelly announces sacred concerts at the Shakespeare Theatre on Good Friday evening, and on Easter Sunday evening, March 27, the latter in aid of "Warriors' Day." A remarkable array of artists will appear on these occasions

Children at the Pantomime.

"Peter Piper," at Glasgow Princess's Theatre, had an enthusiastic and appreciative audience the other afternoon, the occasion being the annual treat provided by Mr. William Lorimer, LL.D., chairman of the North British Locomotive Co., to the younger children of the workmen employed at the Polnadie branch of the works. The entire seating accommodation of the theatre was booked for the event

Birmingham Manager's 25th Anniversary.

The popularity and esteem in which Mr. Philip Rodway, managing director of the two principal theatres at Birmingham, is held, was in striking evidence on Wednesday last, when a special performance was given at the Theatre Royal for his benefit, on the occasion of his 25th anniversary of joining that theatre. It was the 106th performance of that highly successful pantomime production, "Mother Goose," and distinction was lent to the entertainment by the appearance of several of the principal artists from the Empire, the Grand, and the Alexandra Theatre, including Miss Cicely Courtneidge, Miss Victoria Carmen (principal boy at the Alexandra), and Mr. Willie Cave.

During an interval, the "Mother Goose" principal boy, the altogether delightful Miss Mona Vivian, appeared on the stage in company with that splendid trio of fun makers—Mr. Horace Mills, Mr. John Humphries, and Wee Georgie Wood. Miss Vivian made the presentation of a roll-top desk and silver inkstand to Mr. Rodway on behalf of the pantomime company, in charming fashion. "We wish you health and good luck now and all the time," she said

It was left to Mr. Wood to exploin that the gifts were a mark of their regard for "the most popular and considerate of managers," and in commemoration of a pantomime which had been produced with the utmost harmony and goodwill. From over the footlights a case of pipes was also presented as expressing the feelings of the "house," and after congratulatory messages had been read, the managing director handed to his able business manager (Mr. Harry Rushworth) a silver-cased closed in recognition of his hearty co operation. To Mr. Rushworth, of course, the pleasing music of the pantomime owes its origin.

One or two points in Mr. Rodway's remarkHs deserve special mention. He took the success of the pantomime as proof of the appreciation of the public of a distinct type which was on a higher plane than the customary pantomime. The fun was the natural outcome of the story, and the entertainment was clean.

An Easter Production.

The Theatre Royal, Brighton, is the venue for Mr. Robert Courtneidge's new production, "Sweet William," by Keble Howard, which takes place at Easter, prior to its appearance in London. The cast is a strong one and includes the inimitable George Tully,

Two Theatre Managers.

From far Milwaukie comes the news that Mr. W. Christie Grant and Mr. Ernest Wright, formerly for years managers of Glasgow theatres, and well known in the profession, have forgathered in Milwaukie, Wisconsin. Mr. Wright is the controlling power of the leading hotel, "The Pfister," and gave his brother-manager a "right guid Hielan' welcome" on his arrival there.

Presentation to Paisley Manager.

After the second performance at the Paisley Theatre on Tuesday night, March 8, Mr. Harry W. Pinchon, the popular manager for Mr. E. H. Bostock, was presented with a handsome canteen of cutlery from the orchestra, staff, and friends. The case contained 84 pieces of best Sheffield steel, and was made of solid mahogany and lined with heliotrope satin. Mr. J. Blackie, who made the presentation, spoke of the good feeling that had always existed between Mr. Pinchon and all members of the staff and orchestra, and it gave him great pleasure to be called upon to perform such a pleasant duty.

In accepting the present, Mr. Pinchon said it came as a great surprise to him. He thanked Mr. Blackie and all friends for the kind remarks they had passed about him. He had found the orchestra and staff of the Paisley Theatre one of the best he had ever had the pleasure of working with, and he hoped they would all pull together as well in the future as in the past.

New Dramatic Duologue.

Mr. Leslie Neilson Clare, who concluded an engagement as business manager to Bromley Challoner and his "When Knights Were Bold" company on Saturday last, has secured the sole rights of a dramatic duologue entitled "A Brass Door-Knob," which he will produce on Easter Monday at the King's Theatre, Southsea.

A Russian Theatrical Example.

Lecturing on the Russian Theatre at Birmingham Repertory Theatre on Sunday night, Dr. Louis Segal told the Playgoers' Society that there was a State theatre in that country in 1756, and argued that there ought to be a State endowment in every important town in this country. Indeed, such institutions had brought about in Russia a height of development which no other country had reached. He suggested that if Education Committees took a greater interest in the theatre much educational benefit might be derived.

Mr. Caruso's Illness.

In contradiction of reports freely circulated and printed in New York, Mrs. Caruso has made a statement that she expects her husband will fully recover, and that he will be able to sing again in New York next autumn. Five physicians, who still sign the tenor's daily bulletin, describe the patient's general condition as "quite pleasing."

ACTORS' ASSOCIATION.

SECRETARY'S NOTES.
Subscriptions, Levies, &c.

The following post-card is now being sent out to members who have not renewed their cards for this year, and it is hoped that they will all immediately send the amounts due as balance for 1920, and as many as possible take out Star Cards for 1921.

"Dear Sir (or Madam),—The new cards of membership for 1921 are now ready. Unless you have already done so, will you kindly forward your 1920 card to the head office at once in order that it may be exchanged for the new one?

"To be fully paid up, the old one should contain 52 green stamps, less any spaces marked off, and 18 Death Levy stamps, yellow, and 6 Protection stamps, red, less any spaces marked off. If there are any stamps short, please enclose postal order for the amount.

"Members desirous of paying in advance for the year and holding a "Star" card should forward £1 12s. for 1921.—Faithfully yours,

"ALFRED LUGG, Secretary."

Bogus Managers.

Will all artists, members or non-members, inform the secretary of any case of bogus management, or any case where full salaries are not being paid to the artists? Any artist not in receipt of the Standard Contract should also immediately get into touch with the secretary.

FRIDAY'S COUNCIL MEETING.

Minutes of the Council meeting held on March 11:—Present: Mr. F. B. J. Sharp (in the chair), Messrs. C. Hargrave Mansell, W. Edward Stirling, Clifford Rean, Herbert Pearson, Henry Caine, Robert Michaelis, J. Scott Leighton, Frank Irish, Murri Moncrieff, A. Geo. Fry, Luke Forster, A. Harding Steerman, David G. Noble, Alfred Lugg (secretary), J. Theodore Goddard (solicitor), Misses Jessica Black, Lisa Coleman, Haidee Gunn, Kathleen Magee, Gladys Ffolliott, Mary Jerrold, Mrs. Saba Raleigh and Mme. Isabel Beresford.

Reports of the "Ways and Means," Nominations, and House Committees were approved.

Letters were read from Mr. J. Fisher White, Bertram Wallis, and Miss Ethel Griffies regretting their inability to be present.

Votes of condolence were passed with the relatives of the late Miss Emma Stockley and Mr. Arthur Stanley.

The Legal Report was read by the solicitor and carried

DEATH OF HENRY HERNE.

We regret to announce the death, on Monday last, at Westminster Hospital, of Mr. Henry Herne, the well-known touring manager and actor. Mr. Herne was for some years on tour with Robert, Archer and Bartlett. Following on this he played leading parts with J. F. Elliston, Miss Janet Steer, Robert Pateman's "Master and Man," &c. During the last twenty years he toured Mr. John Douglass's famous tank dramas, "A Dark Secret," "No Man's Land," and "Mistress of the Seas"; also the well-known sketches, "Blackmail," "Colleen Bawn," "No Man's Land" (as sketch), &c. He was obliged to give up management during the war owing to the difficulty of transport and material for the tank. Subsequently he went on tour with "Miss Paris in London," after which he joined Mr. Morton Powell, playing lead in "Two Little Vagabonds." Following this he was for two years with Mr. Gerald Alexander, playing Curtis Bedford in "Raffles" and Garvey in "Kickin." Later engagements were with A. Douglass in "Princess Posy" and "The Jeffersons," Chas. Macdona's "Her Husband's Wife" company. His last engagement was with Mr. Macdona's "Home and Beauty" company, after which his illness, which terminated fatally, prevented further work. The funeral will take place to-morrow (Thursday) at Hammersmith Cemetery at 12 o'clock.

Playwright and Journalist.

Well known as the author of various dramas and sketches, some of which he produced himself, besides playing the heavy lead in them, Mr. Frederick H. U. Bowman has just embarked upon his third year of publication, of his own weekly cinema journal, "The Trade Show Critic," which has gained popularity throughout the cinema business in Lancashire, Cheshire, and North Wales. Mr. Bowman is the editor as well as proprietor, and the paper is published in Liverpool. Mr. Bowman nevertheless still maintains his connection with the "boards," by fulfilling local engagements, and also through his male soprano vocalism. Mr. Bowman's plays include "Divorce or Dishonour," "The Woman Who Dared," and "The Confession."

Miss Maggie Teyte Married.

Miss Maggie Teyte, who is playing the lead in "The Little Dutch Girl" at the Lyric, was married at the Registrary Office in Prince's-row, Buckingham Palace-road, on Saturday to Mr. W. S. Cottingham, who is connected with a City firm. The bride wore a pretty grey cloak and hat, and the ceremony was witnessed by the bridegroom's parents, Mrs. Walter Reubens, Paul Reubens, Mrs. Burlison, and a friend, Mr. Joseph. The bride's name was given as Margaret Plumon. There was no honeymoon, and Miss Teyte appeared as usual at the matinée performance of the "Little Dutch Girl." At the end of the second act a deputation of the company, headed by Miss Cicely Debenham, Mr. Lauri de Frece, Mr. Jack Hulbert, and Mr. Martin Ireda'e, presented her with bouquets, and she also received many congratulations from colleagues and the management.

Johnny Crichton.

This good friend of the profession, since he left Glasgow, has been wintering in Sutton, Surrey, but had perforce to journey north to see "Peter Piper," the panto. at the Glasgow Princess's, which he says in a letter to our local correspondent, "is the best pantomime I have seen in that theatre." As he has seen every one produced there since 1878, this is a testimonial indeed. 1878 was the year of the disastrous failure of the City of Glasgow Bank, and the panto. that year was called "Ali Baba and the Naughty Bank Directors."

Mr. Fred Moule has just finished a new musical revue farce entitled "Mademoiselle D'Armentières," and a new drama entitled "Silver Threads Among the Gold."

THE "LIGHTNING STRIKE."

A.A. DELEGATES' EXPLANATION.

TO THE EDITOR OF "THE ERA."

DEAR SIR,—As a member of the Actors' Association deputation to Mr. Baynton, I would like to state the case from the point of view of the particular artists concerned as members of the A.A. This, I feel sure, sir, you will do, and give it the same publicity as you accorded to Mr. Baynton's letter.

Our case included the following breaches of the contract, every one of which can be proved:

1. At least two members had repeatedly asked for their contracts for more than six weeks and had never received them.

2. Several minor parts were given to an unpaid student. (Breach of Clause 4, par. 5).

3. A student was playing Puck for a fortnight, and received 35s. per week. (Breach Clause 4, par. 5).

4. A notice was placed on the theatre notice board at Southport, over Mr. Baynton's signature, definitely refusing to supply wigs. (Breach Clause 8.)

5. A "Baynton" contract was given to at least one member of the company. This contract—which the A.A. officials have seen—differs from many of the clauses of the standard contract.

These were our grievances, and each constitutes a breach of the A.A. contract. No. 3 was settled immediately, the student being paid the salary promised—£4. Mr. Baynton will doubtless excuse these breaches on various grounds. But the A.A. is not discussing why the contract was broken; it is fighting on the fact that it was broken.

I was asked why we "surprised" Mr. Baynton, and why our action was so precipitate! This amazes me. Note point No. 1, and then remember that Nos. 3, 4, and 5, had also occurred weeks previously. Finally, note that my colleague had handed his bill for his wig to Mr. Baynton three weeks before at Southport, and that he was referred to the manager, who wrote to the London office, and that a reply was received definitely refusing to refund the money expended on the wig. Only after all this did he inform the A.A., and action was taken. And yet we are accused of precipitancy. As for Mr. Hamilton's conduct, I can give my word that it was as courteous as Mr Baynton's, and I do not accuse him of discourtesy.

I much regret that during this most important fight for bare justice, and loyalty to the A.A., there were certain A.A. members in the company who proved faint-hearted.

I have just heard that the whole trouble has now been settled. I am glad to hear it, and wish Mr. Baynton and his company all success in the future.—Yours faithfully,

ROBERT YOUNG.

Actors' Association, March 10, 1921.

TO THE EDITOR OF "THE ERA."

Sir,—I beg to inform you that I am the delegate referred to in Mr. Henry Baynton's letter in last week's issue, and I would be grateful if you would allow me a little space to put my side of the case before the profession at large.

Mr. Baynton and some of the members of his company appear to think I acted upon my own initiative in visiting Blackburn. Let me here state that the Executive and the general secretary of the Actors' Association were fully cognisant of all the facts, and it was under the instructions of my Executive that I visited Mr. Baynton's company.

I could not discover Mr. Baynton's address, and therefore was unable to see him prior to his entering the theatre. I was in the front of the theatre with one member of Mr. Baynton's company (not two, as stated by Mr. Baynton) when he arrived at the theatre. I introduced myself, and was invited by Mr. Baynton to his dressing-room. I really fail to see how I so sadly inconvenienced Mr. Baynton, as he continued dressing and making-up all through the interview.

I asked Mr. Baynton if he would receive a deputation consisting of two members of his company, and informed him I understood these members had certain grievances to lay before him, and that if he consented to see them I had no doubt the matter could be amicably settled. Mr. Baynton stated he was too busy to receive the deputation, and requested me to see his manager and take the deputation with me. Realising it was essential that these two members should see Mr. Baynton, I informed him I heard these two members would refuse to perform unless he granted their request, and added they would probably be backed up by the A.A. members of the company.

Mr. Baynton then very reluctantly consented to receive the deputation, and the points put forward by the deputation were as follows:—

1. Standard contracts to be issued to every A.A. member in the company.

2. Wigs and tights to be provided by the management, and full recognition of the terms of the contract.

3. The adjusting of the case of a lady student, who for some time played a most important part, for which she was promised £4, and received only 35s.

Mr. Baynton assured me he understood that all the members of his company had received standard contracts. That wigs were not provided in any Shakespearean company, and that the payment of 35s. instead of £4 was an error and an oversight, and would be rectified at once. (I understand this lady received the balance of the £4 immediately after my visit on Saturday night.)

As Mr. Baynton was so lavish in his protestation of loyalty to the A.A., I asked him if he would give me his word of honour that he would see the company were supplied with standard contracts at once, and at the suggestion of a member of the deputation, requested this assurance in writing. Mr. Baynton then assured me he would do his very best to ensure justice to the A.A. members, but he had no control over the management of the company, and was only a paid artist. However, he was prepared to give his assurance in writing if I would sign a document stating that the curtain would not rise unless I received his written assurance. This document I naturally refused to sign, and Mr. Baynton then asked a member of the deputation if he would sign, and again met with a refusal.

So you see Mr. Baynton was quite prepared to put his signature to a document promising that standard contracts should be issued immediately, although a few moments before he had stated he had no control in the company, and had no authority to give such a promise.

I assured Mr. Baynton that I had every wish to settle the matter as amicably as possible, and that as he had no control in the company and no authority to issue standard contracts, it would only be fair to allow him time to get into communication with his backers (his own word). I suggested that Wednesday, March 2, would be a reasonable time limit, and hoped when I visited the company at Rochdale on that date the whole matter would be fixed up and standard contracts issued.

I then pulled out my watch and remarked, "Well, we will let the matter stand over until Wednesday. I have a train to catch to Manchester in half-an-hour, and as Mr. Baynton has no authority to issue standard contracts, we can do no more until he hears from London. Are you gentlemen (the deputation) satisfied?" The deputation assured me they were perfectly satisfied. Mr. Baynton then reiterated his assurances that he would do everything in his power to ensure justice being done to the company.

Reference to the closing of the theatre at Bootle was never made by me, neither did I hear any reference from the deputation.

During my stay in the theatre Mr. Baynton was quite amicable. He did not make any complaint as to my inconveniencing him, or to my alleged threats and curtness. Neither did he say he was writing to the Press on the matter; in fact, when we parted Mr. Baynton shook hands in quite a friendly manner. I afterwards saw Mr. Baynton's manager, and was received with the same friendliness and courtesy by him. Let me say here, no threats were used by me, neither was the word strike mentioned.

I understood on the Monday, at Rochdale, Mr. Baynton called a meeting of his company at the theatre and asked for a show of hands as to the members on his side. Mr. Baynton states the entire company voluntarily came to him on Monday and expressed their condemnation of the tactics adopted by me. The two statements do not agree, at least as far as the word "voluntarily" is concerned, and I know at least a few members of Mr. Baynton's company who did not express their condemnation of my tactics.

Mr. Baynton says the matter would have been adjusted by a letter from Mr. Lugg, but a letter from Mr. Lugg to a member of the deputation, in answer to an inquiry regarding the manager's right to provide wigs, had little apparent effect. This member paid 30s. for a wig, and, in spite of Mr. Lugg's ruling, the cost of the wig had not been refunded up to the time of my visit.

Mr. Baynton states no single clause of the contract has been breached. I direct his earnest attention to the above paragraph, and also to Clause 8, standard touring contract.

In conclusion, the objects of my visit to Blackburn have been achieved. The members are now in possession of the standard touring contract, and Mr. Baynton is prepared to be ruled by the A.A. on the question of wigs.

Apologising for taking up so much of your valuable space, yours faithfully,

JOHN R. C. HAMILTON,
Organising Delegate, Actors' Association,
Manchester, March 7, 1921.

TO THE EDITOR OF "THE ERA."

Sir,—You uphold the Actors' Association in your columns, but in common fairness I trust you will condemn the behaviour of their Manchester delegate in the case of Mr. Henry Baynton. Anything more high-handed it would be difficult to conceive.—Yours truly,

H. W.

March 31, 1921.

MANAGERS AND THE STANDARD CONTRACT.

One aspect of the attitude of touring managers towards the Standard Contract is exemplified in the following letter received by the general secretary of the Actors' Association:—

"Warwick House, Warwick-court,
"Gray's Inn, W.C.
"March 4, 1921.

"Dear Mr. Lugg,—I have been very busy, or should have written you on Monday last.

"When your Association gets 90 per cent. of the drama managers (within a time limit of six months), and also the revue managers, to work on your new contract, I will join in and pay to your Association £50. I am prepared to lodge this with any bankers.

"It must be understood that in the meantime you do not attempt to interfere with me, so long as I continue to pay standard rate of salary, and fares home for the people.

"The question of managers touring West-End shows does not matter—it is the ordinary drama show and the revue that is the trouble. The former are generally booked up, but small dramas have to fight for dates, and almost take what they can get and *when* they can get them.

"You can publish this letter if you like.—Yours faithfully,

"(Signed) SAMUEL JAMES."

"Alfred Lugg, Esq.,
"A.A., 32, Regent-street, W. 1."

A New Nettle-Fold.

The return of Mr. and Mrs. T. J. Nettlefold to management as foreshadowed in "The Era" many weeks ago, has now been fixed. They will open with the play we then described—"Don Q."—at the Apollo at Easter. Miss Dorothy Dix is to be the leading lady, as Mrs. Nettlefold (Miss Judith Kyrle) will, for the present, refrain from acting, and help her husband in the management and the mise-en-scène.

New Theatre for Sydney

Mr. Firmin recently received advice that Fullers had purchased a block on the corner of Pitt and Campbell-street, Sydney, upon which at some future date a theatre may be erected.

Arthur Bourchier's Acquisition.

Mr. Laurence Cowen informs us that he has disposed of a new play to Mr. Arthur Bourchier.

N.A.T.E. ANNUAL MEETING.

THE WAGES QUESTION REVIEWED.

The annual general meeting of the National Association of Theatrical Employees was held at the London Hippodrome on Sunday, March 6. Mr. William Johnson, happily recovered from his recent severe illness, presided.

The chairman said he did not propose to address them at any great length. As most of them knew, he had been away over three months, having undergone a very serious operation, and he, with the National Executive Committee, had just concluded a hard three days' executive work. He was glad to have the opportunity of personally thanking all those who had contributed so generously to the very handsome present he had received at Christmas. He much appreciated their kind thoughts and good wishes.

The business of the meeting was to deal with the annual report and the election of a London District Committee. Those who were present at the last annual meeting would remember that it was then agreed this should be composed of members living within 20 miles of the Central Office. It was then agreed that the Executive Committee should act until this meeting was called and a London District Committee elected. He believed that the London District Committee would relieve the Executive Committee and the Sub-Executive Committee of a great amount of detail work, and allow them to devote more time to the work of the Association in general.

Claims of the Working Classes.

He gathered from letters he had had, and from the Press, that the October programme had not been altogether a success, and that the Association had not accomplished what they had hoped to accomplish; and while, so far as the dramatic managers were concerned, an agreement had been agrived at, they had not yet been able to come to any agreement with regard to the variety houses. He hoped that the apparent failure, or delay, in disposing of these matters had not disheartened them or the other members who were not present, or impeded the development of the Union in London; because, the more difficulty they encountered in seeking better conditions of employment, the greater need there was for unity and perfect loyalty. Now, more than ever, was there needed a perfect organisation, perfect loyalty, in order to cope with the difficulties of the present situation. They had thought that after the war there would be better spirit among the employing classes and among the employed classes. He believed there was a better spirit among the working classes, and, to some small extent, among the employing classes; but the spirit of recognising the working classes had not been maintained as they had expected. There were, of course, all sorts among the employing classes , as also amongst the working classes, and some of the employers did not seem to regard the claim of the working classes in the same light as they did during the war, or for some time afterwards. Their claim was not vitiated because there were a number of unemployed menacing the jobs; but, nevertheless, it was a fact that because there was a large body of unemployed men and women a different view had been taken of their case. That, he submitted, was wrong and contrary to all the promises that were made during the war, and would lead to grave trouble in this country, because, whatever the employing classes might think, personally he did not think the unemployed were going to be used in that way in the future as they had been in the past. He urged them not to allow difficulties to influence them with regard to their adherence to the Association. The whole future of the industry depended on the development and strength of the N.A.T.E.

Entertainment Industrial Union.

The chairman said they were considering the question of federation with the A.M.U. He was of the opinion that if they secured federation with the A.M.U. they would very greatly strengthen the trade union movement in the industry. He had looked forward to the time when all sections of the industry would be combined into one industrial union. Some of those present might also know that they had been trying to negotiate with the E.T.U., to avoid friction in that industry for men working in our industry. The E.T.U. were not prepared to agree to their terms, and the terms put forward by the E.T.U. would mean the disruption of their movement. It would not serve the industry to disrupt an organisation like theirs, which had done a very great deal for their workers. There was no other union that he knew of that had so many difficulties to contend with as their own. In this Association they were all members. No one was better than another, except in so far as special opportunities of serving the union were concerned. He thought that everyone who was a trade unionist should serve to the best of his, or her, capacity. They were laying the case of the N.A.T.E. and the E.T.U. before the Parliamentary Committee of the Trade Union Congress.

The chairman went on to say that the purpose of the London District Committee was to have one Joint Committee to deal with the interests of all the branches in London, and to give that special attention and consideration which was necessary to preserve their strength in London. He added that the Association had recently re-issued its "Journal," and that the two numbers already issued were very creditable to the persons responsible for their preparation. He asked them not to content themselves by electing a steward or a secretary, but to realise that they were individually responsible for the success of the Association.

Secretary's Report.

Mr. T. Cannon, secretary, said he believed he was voicing the sincere sentiments of all those present when he said how pleased they all were to have their worthy president with them once more. Those of them who had worked closely with him in the past for the Association, those who had been dealing with most important questions affecting the members, namely, wage movements, would realise that his help and advice had been greatly missed during the recent struggle from October on to Christmas.

This morning he proposed to deal with his report from the time he was appointed. He took up office on June 21, 1920, and would now give a short account of what he had accomplished during his six months of office. First of all—and he supposed the most important item from the members' point of view—there had been the wage negotiations. He had conducted these in the following places: Manchester, Liverpool, Glasgow (for the whole of Scotland), Hanley, Longton, North Staffordshire Branch of the C.E.A., Gravesend, Nottingham, Leicester, Cardiff, London (Society of West End Managers), London (Cinematograph Exhibitors' Association), Famous Laskys. Although he had not been able to get the wages and conditions asked for in all cases, he was glad to say that on the whole there had been a good improvement for the members in the places mentioned. He was now negotiating wages and working conditions for Bristol, Blackburn, Swindon, Aldershot, and other places, and he had attended organising conferences in Glasgow, Leeds, Portsmouth, Brighton, Southampton, Cardiff, Manchester, Bristol, Swansea, Bath, Swindon.

A Standardised Campaign.

Whilst a member of the Executive Committee, he was a very strong advocate of the October programme. At the Holborn Empire a couple of years back he moved from the platform that they should go forward with a standardisation campaign. He then thought it would be possible to get this in October, but he regretted to say that his expectations had not materialised. He had come to realise that they must come down from idealism to practical politics, and since he had been appointed secretary he had given consideration to every branch of the Association. He had given all the time he had at his disposal. Just before Christmas, when there seemed likely to be trouble in London, he had been called to Glasgow. He proceeded to Glasgow, made two calls there, caught the night train to Wigan to attend the funeral of his mother, caught the night train again back to London, and addressed the meeting at the Kingsway Hall. Notwithstanding the fact that he was all over the country, he was directing affairs from every point he was at. He wished also to pay a tribute to the Executive Committee, and the officers who had the matter in hand in London, for the very creditable way in which they had dealt with it.

The Wages Movement.

With regard to the wage movements, he assumed that the Society of West End Managers at the moment was the most important one. They would remember at the Kingsway Hall on Christmas Eve they passed a resolution to the effect that on the understanding that the Society of West End Theatre Managers would meet them the first week in February to consider the two outstanding points, they agreed to carry on over Christmas. That meeting had been held. They met the managers on Feb. 1, and stated their case on behalf of the part-time workers, who have got no increase; and also on behalf of the union shop question. The managers had no answer to the men's case, except "inability to pay," and the chairman, Mr. Vedrenne, pointed out that the unemployed market was against us.

The general secretary then read a letter from the Society of West End Managers stating that they had held a meeting on Feb. 2, when the following resolutions were passed:—

That this Society, whilst expressing its continued willingness to recognise the N.A.T.E. as the union representing the members of the theatre staffs, whose hours and conditions of employment are not covered by the recommendation of the Conciliation Board, cannot see its way to recommend managers to put up any notice relating to membership of the N.A.T.E.

That the Society agrees that no notice to change the terms and conditions, as set out in the recommendations of the Conciliation Board, dated Dec. 6, 1920 (which shall constitute an agreement between the Society and the National Association of Theatrical Employees) shall be given by either party before June 30, 1921, and that if and when notice is given, one month's notice shall be given setting out the alterations proposed and the reasons therefor.

The letter goes on to say:—

In passing this, my Society desires me to state that many members consider the recent rates are higher than the industry may reasonably be asked to bear, but in view of the amicable relations existing between our two organisations, and in order to secure more stability, the Society is willing to fix the period mentioned.

The general secretary said he had been instructed to write and call for another meeting, and to tell them that the Association would accept their letter on condition that none of their collecting stewards in any theatre or music hall which came under their Society should be victimised in any way, but should have general access to all their members.

The second resolution, he said, was very important. Mr. Johnson had pointed out how great was the necessity for more continued unity and combination. He had asserted that the employing classes throughout the country—the majority at least—were using the unemployed against them. He urged them to inform the absent members of this excuse that the employers were throwing out for reducing, instead of increasing, the wages. He pointed out that the date suggested by the managers for notice to change the terms was practically the slackest time in the business. It was the custom in pre-war times to close down in June, July, and August, and he strongly advised them not to accept June as the date for giving notice. He mentioned that he had read this letter to them because many stewards and members wanted to know the result of the February meeting. As the case was not finally settled, he thought he would just let them know how far they had gone in the matter.

The Variety Question.

The other important question which concerned the London members was the variety question. They had met the Entertainment Protection Association and the Independent Variety Theatre Managers. At the meetings at the Canterbury he had told them that the managers had tried to turn them down. Owing to their action, he had found it necessary to write to the chairman of the Entertainment National Industrial Council, Sir Oswald Stoll, and also to the secretary of the Industrial Council. He had many other wage questions in course of negotiation, as well as those in London, and he thought they would agree with him that the provinces were entitled to as much attention as those in London, although the central office was in London. It was hoped, through the efforts of the organisers, that they would be able to rope in all non-members in all the leading towns and cities.

Provincial District Councils.

In July last he travelled to Glasgow and formed what is now called the Scottish District Council. The Glasgow representative was on the platform, and since that council had been formed it had rendered a good account of itself. He had also formed a Yorkshire and Midlands District Council, and had been through to South Wales to form a South Wales and West of England District Council, and had negotiated wage agreements covering Moss Empires in Swansea, Cardiff and Newport. There remained to be formed district councils for the South of England and the North of England, which he hoped to do shortly. The London District Committee, which in reality would be a London District Council, would be a London branch, to conduct London affairs. They wanted the National Executive to deal with national matters, and the district councils to deal with district matters, subject, of course, to the approval of the National Executive. In December last, for the first time in the history of the N.A.T.E. they had really had a meeting of a National Executive, when a great deal of executive business was transacted: but he wished to point out to the members that the executive officers could only go so far as they had the support of the members behind them, and that it behoved everyone to render what support they could to each of the executive members. When the executive met last December they dealt with the following matters:—Delegate meeting, rules, federation with A.M.U., legal advisers, financial position, contribution rates, affiliation to General Federation of Trade Unions, official journal, investment in "Daily Herald," E.T.U., standardised programme, organisers' expenses, E.C. expenses, propaganda expenses, publicity, membership, branches, securities, trustees, annual accounts, insurance, defaulting officials, new branches, branch officials, Cardiff dispute, clerical staff, district organizers, Scottish business, branch funds, organisers' salaries, London district secretary, closing up of the managers' branch, touring members, full-time officials, general auditors, Sub-E.C., and other business.

Financial Business.

It was the custom at the annual meeting to present a statement of accounts, but he regretted this was not yet ready. At the meeting at the Holborn Empire last June they appointed a financial secretary to render these accounts; but, owing to the laxity of some of the secretaries and stewards in sending in their branch accounts, it had not been possible to submit a statement to them that morning. When completed it would be printed in the journal, and the members would be able to satisfy themselves that everything was being conducted in a just and proper manner.

L.C.C. Representation.

Mr. Roberts, of the carpenters' branch, moved the adoption of the general secretary's report. He realised the difficulties the executive committee had met with within the last three months; but there were questions of vital importance which he was disappointed had not been mentioned in the report—not only local questions, but questions of a national character. One of those questions was in connection with the Sunday opening of theatres. The second was in connection with a national theatre; but he was not going to talk on either of those two this morning. No. 3 was a purely local question, and he hoped it would not be considered a political question. It was the question of electing candidates for the L.C.C. Even if they had only one or two representatives on the floor of the County Hall, he thought it would be a valuable asset.

The adoption of the report was seconded by Mr. Thurston, and carried unanimously.

There was then a good deal of controversy with regard to the election of the London District Council. Some members were of the opinion that the existing arrangements were the most satisfactory—as, for instance, in the case of loss of tools. They thought it would be ridiculous to have to wait while the matter was reported to the London District Committee, when, as is generally the case at present, it could be settled off-hand by the branch committee.

The chairman pointed out that the London District Committee was being elected to take the place of branch committees for general purposes. He assumed that the Executive Committee had tried to devise proportional representation, not altogether on the basis of membership, not using the legal right of a branch, but what would be equitable and would result in the greatest possible efficiency and give most satisfaction amongst the members. Roughly speaking, the carpenters' branch had 160 members; the heads of departments, 250 to 300; the picture theatres, over 1,000; the stage staff branch, 3,000; the general staff branch, 5,000; and the operators, 240. The two largest branches had got between them 10 seats out of a possible 17. Personally, he did not see how to get a fairer representation than this.

Mr. Collins, of Terry's, said he understood by the resolution that all branch committees would be merged into the London District Committee, and he wanted to ask how these committees were going to get to know the feelings of their branch members, and how were the London District Committee going to get a mandate from the members.

The chairman explained that they would get support through this committee, which would also be called a joint committee. If that committee, district or joint, desired to consult the cinema membership upon any question, or if the cinema membership desired to have a meeting to consider any question affecting their interests, he assumed the London District Committee would call a meeting with that committee. It meant that this joint committee would undertake negotiations with regard to wages and conditions affecting any section in the metropolitan area.

Mr. Roberts said it was not quite clear to him whether that resolution met the policy of the branch committees now existing; but if that was so he was prepared to move an amendment, but he would first of all read the resolution to them:—

Resolved that the members of the London branches agree to the allocation of representation from the London branches, as shown on the voting paper, to constitute a London District Committee, and to elect that committee here this morning. The London District Committee so elected shall take the place of the existing branch committee for general purposes and as per rule.

He moved, seconded by Mr. Collins, that the last sentence in the resolution be deleted.

The chairman mentioned that if this amendment was carried it would mean calling a general meeting of every London branch to decide whether they will or will not hand their business over to the London District Committee, or whether they will continue with branch committees. Then the various branches would have to make nominations for branch committees. There were seven branches in London. That would mean seven committees, seven sets of officers.

Someone in the hall mentioned that there had been dictatorship.

The chairman said there had been no dictatorship, and if there was it would be their own fault. He asked them to look round at the meeting—10,000 members in London! If certain men did not do the work, whether they got backing or not, there would be no union to-day. He said it did not matter a brass farthing to him, or the other members on the platform, who did the work except from the point of view of efficiency and the most effective and speedy manner. He asked them to vote for the resolution as it stood. If it did not work satisfactorily they could turn it down and go back to the branch committees.

The amendment was then put to the vote, and was lost on a show of hands.

The resolution was then moved by Mr. Morris, seconded by Mr. Portsmouth, and carried unanimously.

A vote of thanks to Mr. Gillespie for lending them the hall was moved by Mr. Kelly, of Glasgow, who said he objected to dictatorship in any shape or form. He was out for trade unionism and trade unionism only. Every man who joined the association ought to make a point of asserting his own individuality. He had found that employers were extremely nice when a deputation was sent to interview them, and he thought that when a deputation was sent, they ought to go with alternative proposals, and be prepared, if their case is just and right, to put those alternative proposals before the managers. He thought the rank and file should be the authority of the union, and see that their aims and objects were attained.

Mr. White, of Bristol, seconded the vote of thanks, and it was carried

THE TRAINING OF ACTORS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—You allowed me to begin this discussion, and now, following the three letters in your last issue, perhaps you will permit me to gather up the threads of the various views. First, I warmly reciprocate Mr. M'Keag's plea for the amateur. I have always welcomed and encouraged the true actor, from whatever source he sprang rich or poor, amateur or professional—and have found all true artists of the same mind, just as every true actor loves to be surrounded by artists as good, or better than himself. But I cannot agree with Mr. M'Keag that "really artistic actors are extremely hard to find," nor that "this is exactly where the amateur comes in."

All that Mr. M'Keag says about actors being born, and his condemnation of a certain kind of training is only a repetition of my own dictum—see your issue of the 16th ult.—and I think the professional intolerance of the amateur of which he speaks, is greatly exaggerated.

Mr. Lace's letter I take to be a demonstration in support of my own views, and what he quotes from Sir J. Forbes-Robertson is decidedly good, and entirely rebuts Mr. Robert Young's assertion that there is much poor acting on the English stage to-day. Mr. Young deplores the lack of artistic sympathy in producer and stage manager alike towards the beginner. He says he "has not yet met a stage manager to whom he would care to go for advice or help." But perhaps Mr. Young's lack of confidence in the stage managers he has met is entirely undeserved. Let me assure him we still have stage managers who are capable of working marvels for the beginner. And does Mr. Young think the Kembles, the Keans, Brook, Matthews, Ristoris, Dillon, Irving, Sullivan, etc., etc., were the products of academies for acting? True, one of them (pace, Mr. Young!) did have lessons in elocution before he reached the stage, but those lessons were not taken with the object of making an actor. Does he think that the actor who threw up his cap and shouted for glee after playing (Shylock) at Drury Lane for the first time was the product of a dramatic college? No! That was the triumphant cry of a born actor, who, having his great chance, took it, and made his auditors the appreciative partners of his great ideals.

Adelaide Ristori, whom I had the honour to support as Banquo, etc., during her farewell English tours of 1882 and 1883, was once a poor little girl walking over the Italian hills, clasping the hand of her actor father! And we know the struggles and poverty of those other great artists of the last hundred and fifty years. But they and countless others "got there!" and all, as Mr. Lace says, "without certificate, licence or permit."

Sir, I still plead for the revival of twenty, or more, long stock seasons in our best towns, under carefully selected actor-stage managers, where the soul of the true stage aspirant may find the light!—I am, yours faithfully,

G. W. BERESFORD-INNES.

March 12, 1921.

THE UNIFORMED ACTOR!

TO THE EDITOR OF "THE ERA."

Dear Sir,—Is the difference between the professional actor and the amateur more than merely nominal? Because the former receives the price of a few cigars for delivering a number of worthy or worthless lines would appear to be poor proof of histrionic superiority.

Would the certificated actor also wear a button, and, as a further mark of distinction, even a uniform—like a railway porter? What is the matter with the saying, "Let well alone"?—Yours respectfully,

RICHARD HENRY LACE.

The Actors' Association, March 14, 1921.

SCENIC ARTISTS IN CONFERENCE.

A NEW ORGANISATION.

A proposal to form a new organisation was made at a meeting of scenic artists held at the Horns Assembly Rooms, Kennington, on Friday. Mr. Bruce Smith presided over a large attendance, and the scheme was placed before the meeting by Mr. Leolyn Hart, secretary of the Scenic Painters' Guild.

The scheme is to be considered by members of the Guild, and also by members of the Scenic Artists' Assistants' Branch of the N.A.T.E., and later a further meeting will be held, when it is hoped that the new organisation will be set on foot.

At the outset, Mr. Hart said he desired to make it clear that that was a meeting of scene painters—irrespective of any organised body. He stood before them, not as the secretary of the Scene Painters' Guild, but as one in exactly the same position as themselves, a scene painter who obtained his livelihood from the profession. His one desire in addressing them was to bring about a better understanding, better fellowship, more goodwill amongst them, and to try and arrive at a starting point from which might evolve a scheme for the betterment of their profession.

You are well aware of the events that have happened during the last few months, said Mr. Hart. Two distinct organisations have come into existence; one the scenic Artists' Assistants' Branch of the N.A.T.E. (Union), representing the employees; and the other the Scene Painters' Guild, representing the employers. These two organisations have worked together, more or less, under an agreement. This agreement has expired, and it has not been possible for the parties concerned to renew it either in its original or in an amended form. There has developed a feeling of antagonism between the two parties—and at the present moment there is a complete deadlock. To allow that position to remain, is absurd. It is a disgrace to us all. And I feel that it is up to us to alter this state of affairs.

Not a Trade.

We are only a small body of men engaged in this profession, and, say what you will, it is a profession. It is not a commercial undertaking in the accepted sense of the words. It cannot be, and is not, carried on under the same conditions as a trade, and I submit the conditions of trade unionism do not, and cannot, successfully apply to it. Our work is ill-paid, and that is the real cause of our troubles.

That being so, the remedy seems to be a very simple one—have better pay for the work. But the remedy is not so easy to obtain as it appears. Better pay for our work cannot be obtained so long as there are separate bodies biting and snarling at each other. No good can possibly come of that. We must organise ourselves into one body, working for the good of all employed in the profession, whether he be employer or employee. By that means only shall we obtain the just reward for our labour; a reward that shall enable us to live in surroundings befitting to our artistic nature.

The rates of pay had been one of the problems before them, continued Mr. Hart. It was still a problem, and a difficult one to deal with owing to theirs being an art and not a trade. But surely they had enough brains amongst them to overcome that difficulty.

A Minimum.

But remember also, continued Mr. Hart, the man who is not one of the best. You must give him the right to live—to improve—to go forward. Let there be a goal for him to reach—an incentive to work and study. You must not make conditions that will make it impossible for him to exist. There is no real reason why a minimum rate of pay should not be fixed in two scales—one a minimum for skilled labour, the other a minimum for other labour. Let each man get as much above the minimum as he can; but on no account shall he accept or even be offered by a member of the organisation a rate of pay below that minimum.

The next item would be working hours. In fixing the number of working hours we must be prepared to give honest value for our pay. As scene painters we are not shirkers—we may be bad timekeepers—but we are workers. There has developed amongst the younger members of our profession a desire for what I might call society hours—that is, more time for pleasure and as little time as possible for work. They seem to forget that the employer is relying upon making a profit from his work. A true artist cannot paint with his eye on the clock. Our profession is such as demands hard work and a reasonable number of working hours. I suggest to you that a 48-hour working week is not overtaxing our strength.

Foreign Labour.

Another matter for consideration is the employment of foreign labour. If the organisation makes it a condition that only members be employed in the studios—and they do not permit foreign artists to join—only under special conditions—then this matter will be successfully dealt with.

Good fellowship amongst scene painters, that is one of the bricks of the foundation. In this proposed organisation we can institute an insurance scheme, which will have the power and the means to assist with money grants those members who require help in times of sickness, death, or unemployment—that will be real help, not charity—and a little help is worth a deal of pity.

Salvation for the scene painters lies within themselves. By joining forces they can become such a powerful organisation as will make it impossible for either employer or employee to disobey its rules and regulations, and still continue to exist as scene painters.

Mr. Lake, chairman of the Scenic Artists' Assistants branch of the N.A.T.E., said the subject required a lot of thinking about. His organisation would go through the scheme point by point at a meeting next week.

Proposed Scheme.

A draft scheme of rules, &c., was laid before the meeting. This set out that the objects of the new organisation would be the general welfare of the scene painting profession—to promote good fellowship amongst scene painters, and to uphold the rights and dignity of its calling.

To bring into being such conditions of work and pay that will give to both employer and employee the benefit of their labours.

To have the power to assist its members in cases of sickness, unemployment ,and death.

To have the power to enforce penalties for the breach of its rules and regulations, which shall be made for the good of all who gain their livelihood by scene painting.

It is proposed that the rates of pay for members of the organisation shall be as follows:—

For a first class assistant artist a minimum rate of 3s. per working hour.

For all other assistant artists, a minimum rate of 2s. per working hour.

The working hours shall be:—For an assistant artist, 48 working hours per week.

All time in excess to be paid for at the following rates:—Time and half for the first two hours per day after completion of eight working hours. Double time for all time beyond, and for all Sundays and Bank Holidays.

Provision is also made in the scheme for insurance and unemployment benefits.

"WEIR OF HERMISTON."

Play, in a Prologue and Three Acts, Adapted from Robert Louis Stevenson's unfinished Story by J. Wilson McLaren and Mrs. Finlayson Gauld, Produced at the Theatre Royal, Edinburgh, on Saturday, March 12.

Lord Hermiston..A. Drysdale Patterson
Mrs. Weir ..... Anna Donald
Archie Weir ..... Gertrude Ayton
Janet ..... Helen McLachlan
Martha ..... Florence McLaren
Lord Glenalmond ..... James Gardiner
Archie Weir ..... Jay King
Frank Innes ..... Halbert Tatlock
Hob. Elliott ..... M. A. Chisholm
Clem. Elliott ..... Jack Copland
Gib. Elliott ..... J. Edwards
Dand Elliott ..... J. Gardiner
McKillop ..... Tom Forsyth
Christina Elliott ..... Gertrude Ayton
Kirsty Elliott ..... Jean Tonathy
The Lord Advocate
W. Storrie Beveridge
Counsel for Defence
R. Douglas Robertson

A crowded audience filled the Edinburgh Theatre Royal on Saturday afternoon, on the occasion of the first production of "Weir of Hermiston." Lovers of R. L. Stevenson will be grateful to the adapters of the story, not only for their fidelity to the book, but also for the original handling of the tale where the hand of the novelist left it unwritten. The prologue shows clearly the character of Mrs. Weir, "that feckless but godly body," and introduces the Lord Justice Clark, Weir of Hermiston, and his young son. The play follows closely through the three acts the story as Stevenson wrote it, a dramatic departure being made only in the manner of Frank Innes's death by the firing of Archie Weir's pistol, which has been exchanged in a struggle with Dand Elliott, and in the deliverance of Archie Weir from the death sentence in the trial scene, by the confession of the poet of Cauldstane Slap. Mr. Sidney Colvin's interesting note to Stevenson's work indicates that it was the intention of the author to have made the Lord Justice Clark condemn his son to the gallows; but that the elder Kirsty Elliott would organise a following who would break open the prison where the young man is confined, rescue him, and connive at his escape to America. The adapters have, however, chosen an ending more suitable for the stage, and have, in the scene in the High Court of Justiciary, achieved a striking situation, and closed the play in a highly dramatic manner. The phraseology of Stevenson is faithfully adopted in the drama; but more than one passage displays the freshness and novelty of the translator's ideas, and the character of McKilip—the butler—simply a name in the author's story—is a distinctly humorous creation. The play would be improved by the pruning knife in some parts, but it maintains its interest from first to last, and both collaborators deserve the warmest commendation for their admirable work.

The members of the cast, without exception, evinced a close study of their respective parts. Mr. A. Drysdale Patterson in the title-rôle spoke the Doric irreproachably, and acted with much care. Miss Anna Donald brought out the characteristics of Mrs. Weir with skill and feeling, and the acting of Miss Jean Tonathy as Kirsty Elliott revealed a power and humour which merit hearty praise. The outstanding performances were the boy, Archie, and the Christina Elliott of a clever and charming young artist, Miss Gertrude Ayton. The manner of the gawky lad was excellently done, while Miss Ayton gave to the varying moods of the village coquette attractiveness, humour, delicacy and pathos. Mr. Jay King and Mr. Halbert Tatlock as Archie Weir and Frank Innes respectively acted well; and Mr. Tom Forsyth was a droll McKillop. Other parts, neatly played, were the four brothers Elliott, by Messrs. A. Chisholm, Jack Copland, J. Edwards, and J. Gardiner; the Lord Advocate, by Mr. W. Storrie Beveridge; and the counsel for the defence, by Mr. R. Douglas Robertson. An enthusiastic burst of applause at the final fall of the curtain brought Mr. McLaren and Mrs. Gauld to the front, and the latter spoke the thanks of her co-adjutor and herself to the audience for their hearty reception of the play.

Shakespearean Actor in Romantic Part.

An interesting engagement is that of Mr. William Stack for an important part in "Don Q.," the new romantic play which will open on March 24 at the Apollo after a trial run at Ramsgate next week. Not since he played the title-rôle in "The Aristocrat" during the late Sir George Alexander's last illness has this fine Shakespearean actor been seen in a romantic play, for which his fine voice and manly bearing are great assets. During the early days of the Old Vic. Shakespearean revivals Mr. Stack played "opposite" Miss Sybil Thorndike in some thirty odd revivals.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

N.S.L. CONCERTS.

EMPRESS, BRIXTON.

The combined bands of the City of London Police and Lieut. Skepelhorn's military band, under the direction of Lieut. Fred. W. Skepelhorn, were at the Empress Theatre, Brixton, on Sunday last. Their items included a grand march, "Florentiner"; the overture from "Maritana"; an operatic selection, "Cavalleria Rusticana"; a descriptive fantasia, "A Southern Wedding"; Lt.-Col. Rogan's "Grand Military Tattoo"; and a brilliantly rendered "1812," the last-named item being greatly enhanced by electrical and other effects. Each item was accorded an encore.

Miss Nancy Oldfield is a delightful singer, and her items consisted of "Garden of Happiness," "The Dancing Lesson," "Il Bacio," "Alice Blue Gown," and "Dream of Day, Jill," the last three being encores. Mr. G. E. Ceci, an admirable tenor, sang "I Wonder What the Stars Are?" and "Sincerity"; and Mr. Frank Thorne gained two encores for "A Health in Romany." The last-mentioned gentlemen also sang "Simon the Cellarer" and "The Gendarmes" as duets. The trombone solo, "Lend Me Your Aid," by Mr. E. Stead, provoked great applause, and the musician was equally successful with "Friend of Mine." Another pretty solo, for the piccolo, was that of Mr. W. Valentine, "Les Echos des Bois," which had to be repeated. Mr. Jack Salisbury's violin playing was so much to the liking of the audience that he had to perform seven numbers in all before he was released.

The humour was entrusted to the hands of the veteran concert artist, Mr. Walter Fullerton, who, like good wine, seems to improve with age, and for fully twenty minutes he kept those present in the best of good humour.

WATFORD PALACE THEATRE.

There was a packed house at the Palace on Sunday for the return visit of that clever company of instrumentalists, Philip Lewis's Palladium Octette, who were responsible for the larger portion of a very attractive programme. All their selections, which included Kalman's waltz from "The Little Dutch Girl" and Puccini's "La Boheme," the latter being especially well played, were immensely popular. For the former a double encore was insisted upon. Miss Margaret Winterflood sang with delightful effect A. Bendorf's "Ferryman's Love," and later joined Mr. Sidney Monk, who was in capital form in his individual numbers, in the duet, "Parted," for which they were recalled. Miss Mary Winter's singing of "One Fine Day" (from "Madam Butterfly") and Coote's "Green Hills in Somerset" were given with a purity of tone and sweetness that won her rapturous applause. Her articulation was almost perfect, and needless to say the audience expressed a great desire to hear her again. One of her extra numbers was "A Little Brown Owl," rendered in a most charming manner. A very welcome diversity, and one which was enthusiastically received, were the cleverly executed hand-bell solos of Mr. Gorton Young. His playing in pianissimo of "Eventide," "A Perfect Day," and "The Rosary" was particularly effective. Both Mr. George Buck and Mr. Emile Clare, a couple of clever entertainers, kept the audience in roars of laughter with their humorous songs. Miss Lucy Cover accompanied with her usual efficiency.

Mr. Hugh Baker, the acting manager of the Chelsea Palace, was one of the artists who contributed to the programme at the National Sunday League concert at this popular variety house on Sunday evening. Mr. Baker was, before undertaking the business side, for many years a principal with the late George Edwardes' companies.

A SUCCESSFUL RECITAL.

As a rule, Miss Auriol Jones and Miss Lily Fairney are too busily occupied in other walks to find time to give recitals. But last Wednesday ("by permission of Sir Oswald Stoll") they joined forces at the Æolian Hall. Both their choice of programme and their performance of it showed them to be artists of serious aims and high accomplishment. Miss Auriol Jones is a pianist worth hearing because of the individuality of her playing, and a certain bigness and virility in her readings. She has definite ideas about Chopin. She will not allow herself to become in the least sentimental over him. If there was tenderness in the "Berceuse," there was also an underlying strength; and her playing of the B minor Scherzo had considerable power and variety of expression. Miss Fairney's beautiful mezzo-soprano voice alone entitles her to front rank among our singers. Rich and powerful, every tone is as sound as a bell. She has the great gift, the ability to vary the colour and intensity of the tone with the changing sentiment of her songs. In the Irish lullaby, "The Castle of Dromore," her voice is a caress, sweet and velvety. When she sings such poignant laments as the old Welsh folk song, "The Missing Boat," there is a wonderful quality in it, at once penetrating and beautiful. Perhaps she is at her best in such songs of tragedy. Feeling them intensely herself, she cannot fail to stir the emotions of her hearers. Certainly it was the memory of "The Missing Boat," and of another old Welsh song, a setting of "By the Waters of Babylon"—a cry from the heart if ever there was one—that one brought away from the Æolian Hall. It was singing not easily forgotten. A very large audience was generous in expressions of appreciation throughout the evening.

A SOPRANO'S DEBUT.

Miss Ethel Frank, the American soprano, who gave a first concert at Queen's Hall on Wednesday, with Mr. Albert Coates and the London Symphony Orchestra, made a decided success. The purity of her voice is one of its chief qualities, and she sings as only the great singers do. Her legato is beautiful, her style impeccable. She is to be congratulated on her choice of the two songs from Ravel's "Scheherazade." They showed how wide is her range of dramatic expression. Mr. Coates, conducting, caught their atmosphere very happily, and the orchestra's playing of Ravel's fascinating music was brilliant.

THE F. AND D. WELFARE CLUB.
FIRST ANNUAL CONCERT.

The Francis and Day Welfare Club—an organisation composed of the staff of the well-known publishing firm—is yet quite young, but it is a lusty youngster, displaying all the inherent enterprise and vigour of the parent institution.

On Friday last it held its first annual concert, when Mr. Charles Wilmott, the general manager of the firm, presided over a large audience at the Veterans' Club. The esteem in which the firm and its employees are held was demonstrated by the galaxy of artists who gave their services, and by the representative guests who were present. Among those supporting Mr. Wilmott were Mr. David Day, the respected founder of the firm, Mr. Fred Day, Mr. E. Goodman (Chappell and Co.), Mr. Geoffrey Hawkes (Hawkes and Co.), Mr. H. Judd (Ascherberg and Co.), Mr. Worton David (Lawrence, Wright and Co.), Mr. R. P. Heston, Mr. Bert Lee, Mr. H. Chance Newton ("Referee"), Mr. R. P. Berry ("News of the World"), Mr. D. Cameron Forrester ("The Era"), &c.

The programme, a large and "lightning" one, was under the direction of Mr. Reg. Low and Mr. Bert Lucas, who staged the following thirty artists in three hours:—

Irene Shamrock, Miss Nora Blakemore, Miss Sybil Elliott, Miss Marie Fayne, Miss Gladys Haysack, Miss Florence Meredith, Miss Kathleen Severn, Miss Ruby Wilson, Miss Joy Destiny, Percy Albert, Arnold Beauvais, Geo. Buck, James Chilcott, Miss Rosalie Mabel, Fred Curtis, George Ellis, K. J. Key, Ben Lawes, Herbert Lee, Billy Leonard, Arthur Melrose, Fred Milner, Leonard Moon, Fred Morris, Harry Robinson, Clarkson Rose and Olive Fox, Bernard Turner, Jock Walker, Fred Wilson.

In addition, the following volunteered their services and were present: Wilson James, Joe Pearson, Emil Clare, Fred Gibson, Fred Wilton, Wilfred Stracey, Edith Eatherley, Will Bentley, Mike Eman, John Nester, Arthur Bell, Chas. Coborn, and Frank Wood.

The arduous task of accompanying was most ably shared by Messrs. Charles Ancliffe, Charles Lucas, R. Perso, and Henry E. Pether; and at a late hour a most enjoyable evening was closed with a brief and felicitous speech from the chairman.

The greatest credit is due to the committee, composed of Miss Marie Bootle, Miss Lydia Hasaltine, and Messrs. John Abbott, Leonard Bellamy, Fred W. Leigh, Charles Marshall and David West (secretary and treasurer).

WIMBLEDON ORPHEUS.

The fifth concert of the Wimbledon Orpheus Musical Society this season was given at the Wimbledon Hill Hotel on the 8th inst. The programme was certainly one of the best ever heard at the Orpheus meetings. Miss Maud Davidson, soprano, sang "The Jewel Song" from "Faust," "Break of Day," and other songs in her usual talented manner; and Miss Edyth Bryce, another charming vocalist, contributed "The Waltz Song" from "Tom Jones," "Down in the Forest," and other ballads with equal success. Miss Susie Welsh delighted all with her light comedy songs; and Miss Ethel Desmond ably acted as the accompanist. Mr. Alan Stainer caused roars of laughter with his screamingly funny ventriloquial interlude; and Mr. Harry Stuart, a banjoist of the highest merit, was also much appreciated. Comic songs, gags, and tales galore were given by Mr. James Chilcott and Mr. Walter Walters. Never were these two humorists in better form, and seldom, if ever, have we heard an audience laugh louder.

A STUDENTS' OPERATIC PERFORMANCE.

The sudden illness of the tenor, Mr. Pickering, who was to have sung the part of Voldemar in the first of the Royal Academy of Music's performances of Goring Thomas' "Nadeshda," given in the Duke's Hall on Friday and Saturday, though to be regretted on several counts—his own included—did not much interfere with the success of the performance. In fact, by putting the students on their mettle and leading two of them to show their resource and pluck in a moment of emergency, it rather added than detracted from the usual excitement and interest of these operatic evenings. Mr. Manuel Jones, the Saturday's Voldemar, telegraphed for from Jersey, could not get back in time for the rise of the curtain. So a member of the chorus, Mr. White, volunteered to carry on through the first act. In the second act the situation was saved by one of the girls (who turned out to be Miss Olive Groves, the Nadeshda of Saturday's cast). She "read" the part, score in hand, and read it well, until the dramatic arrival of Mr. Jones, at the moment when the serfs welcome back their master to his "ancient home," brought the third and last lover to the welcoming smiles of a variously-wooed Nadeshda. The Nadeshda, Miss May Blyth, has a soprano of a bright, dramatic type, which she uses effectively, and which blended well with Mr. Jones' warm, musical tenor. Miss Isobel McLaren's nerves rather interfered with the freedom of her voice, but her Princess Natalia was not wanting in dignity of bearing. Mr. H. Foden-Pattinson, the possessor of a useful baritone, made an unmistakably sinister villain of Ivan, and Mr. Raymond Iles, whose chief fault was monotony of gesture, both looked well and sang forcefully as the fateful Ostap.

The chorus singing, remarkably bright in tone and incisive in quality, reflected great credit on their trainer in that branch, Mr. Henry Beauchamp (who also conducted, as usual), as their lively and animated acting did on Mr. Cairns James, Mr. Beauchamp's co-director of the opera performances. The orchestra's playing was excellent throughout, and there was capital Cossack dancing by a number of Mme. La Foy's young pupils, chief among whom was an agile quartette composed of Gwendolen Russell, Dorothy Phillips, Frances Nimerovsky, and Jean Weill.

The opera was well mounted and dressed, and the lighting was particularly good.

A STUDENTS' VIOLIN RECITAL.

Mr. Joseph Ivimey is evidently as clever in training the budding violinist as he is expert in the art of the orchestral conductor. A number of young students—Alfred Gibbs, Dorothy Sexton, Vera Henkel, Catherine Spalding, and Leon Kitchenoff—under his tuition at Trinity College of Music, gave a recital at the College on Monday. Their programme, which began with Bach and ended with Lalo, showed that they are being educated to a wide catholicity of taste, and their playing, by its neatness and clarity, adroitness in double-stopping passages and just intonation, and the musicalness of their phrasing, proved conclusively that they are on the way to the acquisition of a sound technique and a polished style.

THE J.A.T. SOCIETY.

The J.A.T. Literary and Social Society had prepared a right good programme at the Dean Hotel for their many members who braved the elements on Sunday week. Jack Greenhill "came up from Devonshire" to tell them, in song and story, what he thought of London; Dick Litante used a powerful baritone voice with great effect in two ballads, "Somewhere" and "Open Thy Window, Beloved"; and Mr. Jack Gold was there to display his virtuosity on the violin. Then there were also Mr. Leonard Fisher (of the well-known music-hall act, Fisher and Lea), who told some excruciatingly funny stories, and a robust baritone, Mr. Frank Watts, who gave vivid renderings of "Captain Mac" and "The Stoker." Other artists to score were Mr. Leonard Moon, quite in his most humorous vein in his skits, "Topical Homes" and "The Village Concert"; Miss Ray Newman and Miss Sadie Green, two bright and breezy ladies, who were both encored; Miss Hilda Gerald Powell, with some entertaining songs at the piano; and Baby Rossine, a very precocious and talented little lady. Baby Rossine's work was so much appreciated that she was called upon to appear in both parts of the programme. Mr. Bert Barnett and Mr. Frank J. Woolf officiated at the piano with their usual dexterity.

MAURICE PIENA.

Stephane Chapelier, known also as Hans Ourdine, is better known in this country as an arranger than as a composer and conductor, in both of which branches, however, he has won his laurels. Born in 1884 at Allier, he commenced his music studies under the able direction of his father, subsequently taking up the violin as a student at the Conservatoire de Paris, and very early started to compose. On leaving the Conservatoire he became conductor in Paris at the most important theatres until the war broke out, when he enlisted. Since his return he has devoted himself entirely to composition and arrangement, and it is specially in the latter line that he has been most successful. It is largely through his association that the works of such distinguished composers as Gabriel Marie, Vincent d'Indy, Chausson, Duparc, Boellman, de Severac, and a host of others, have become so popular and well known amongst the public. As an arranger of sound taste, it can be taken for granted that any work with which his name is associated, whatever its kind—heavy, dramatic, or light dance work—is high class. All his arrangements, and also all his compositions for orchestra, can be obtained from Maurice Piena, either as separate numbers or as issued in his subscription list.

N.S.L. COMMEMORATION.

ADDRESS BY MR. PETT RIDGE.

A well-attended meeting in commemoration of the passing of the Sunday opening of museums resolution in the House of Commons on March 10, 1896, was held at the offices of the League, Red Lion-square, on Thursday evening. Mr. W. Sulston presided.

The Sunday Londoner.

Mr. W. Pett Ridge, who is one of the vice presidents of the League, was introduced to the meeting by the chairman, and on rising to give an address was cordially received. After giving a brief account of the prolonged fight for the opening of museums and picture galleries on Sundays, and referring to the victory which was won in the House of Commons on March 10, 1896, Mr. Ridge said it was easy to describe the Sunday Londoner in the times before the League became active in its operations. He was a dull stay-at-home bachelor. He had breakfast in bed. Late in the afternoon he strolled aimlessly along mournful thoroughfares, gazing at shuttered windows, and in the evening he drifted, for want of some more exhilarating occupation, into a saloon bar. The next day he felt in the mood and temperament called "Mondayish," and he showed himself distraught, contentious, sensitive. The loneliness of London to any one without friends was acuter then than now; and Sunday was a day to be regarded with deep and genuine apprehensiveness. Take the London Sunday at the present time. Thanks to the League the day could be looked forward to with eagerness, and looked back upon with no feelings of gloom or remorse. The close time for excursions appeared to be nearly over, and there was likely to be the rare good sport of catching trains this summer.

A Matrimonial Agency.

The League's Sunday evening concerts—from Finsbury Park to Lewisham, from Hammersmith to Stratford, were a solace to age, and an inspiration to youth. Without knowing it certainly without intending it, the League had become the largest matrimonial agency in the kingdom. How many proposals of marriage followed as a result of listening to sentimental music at the Sunday concerts he could only estimate, and the Registrar General could not announce with precision.

The success which these concerts had of late years achieved enabled the League to become distributors of money to the finest charitable movements; and he knew of his own knowledge in the case of excellent organisations it was possible to continue good work only by the financial assistance given by the League.

Thanks to the society, the Sunday Londoner was beginning to know his London, and it was a town worth knowing. Londoners ought to be conceited, but they never were. They decried the town in which they lived; they spoke of it as a Lancashire man might talk of Widnes. They had in London the finest, nearly the most beautiful and certainly now the brightest city in the world, and they might as well be frank and admit it.

The Real Sabbatarians.

And for all that the League had done in adding to the cheerfulness and animation of London, it had the gratitude of Londoners. The League was held in high regard. It had made London a better day. Slowly, gradually, and definitely the suspicion was gaining ground that its members were the real Sabbatarians.

On that anniversary occasion congratulations were due to their wonderful secretary, Mr. Henry Mills, and to all who had worked with him. The Sunday League had an historic past, a commendable present, and it could reckon on a glorious future.

Mr. T. F. Bryen proposed and Mr. May seconded a hearty vote of thanks to Mr. Pett Ridge for his admirable address.

A special concert followed, the artists appearing being Miss Violet Wenderby, Mr. Harry Barratt, and Mr. Gerald Adams with songs, and Miss Mona Grey in clever monologues and child studies. Miss Edith Baldry was the accompanist.

MUSICAL DIRECTOR'S MISFORTUNE.

TO THE EDITOR OF "THE ERA."

SIR,—May I beg a little space in your valuable columns to bring a sad case before your readers?

Fred Hendries, a well-known musical director, late of Mr. Albert de Courville, Mr. J. W. Jackson, my own, and other companies, has been struck down with that terrible affliction blindness.

The victim of a boyish freak, poor Hendries was hit with a stone on the right eye, which has had to be removed, and now the left one has become affected and is now almost sightless.

The misfortune has come, as misfortunes always do, at the wrong moment, for Hendries had just terminated a disastrous tour with his own show, in which he had lost all his life's savings, and now he, his wife, and their little girl are dependent upon the few pounds Mrs. Hendries earns in the chorus.

Hendries is just out from Judd-street Ophthalmic Hospital, and when he has been nursed back to physical strength will have to undergo another operation that the sight of the remaining eye may, if possible, be saved. It is for this that money is at once needed, and all amounts sent to me at the above address will be acknowledged each week in the columns of your paper.—Yours faithfully,

HERBERT DARNLEY.

C/o the A.T.M., 178, Shaftesbury-avenue, London, W.C. 2, March 7, 1921.

"MISS COLLINS' NIGHT" AT NORWICH.

Miss Madeline Collins repeated a previous triumph at Norwich on Saturday night at the City Concert. The young Australian singer gave a brilliant rendering of "Je suis Titania" (Mignon), the "Jewel Song" from "Faust," and Woodman's "A Birthday," and responded generously to a double encore on each occasion. A "Miss Collins night" always means a "capacity" audience at St. Andrew's Hall. She prolonged her stay in the East Anglian capital on this occasion to appear at the sacred concert on Sunday night.

BRITISH MUSIC SOCIETY.

The next concert by the Blackheath Branch of the British Music Society takes place at the Concert Hall, Blackheath, on Monday, April 18, at 8 p.m. During the evening the Oriana Madrigal Society, Arnold Bax, Harriet Cohen and Gladys Marole will appear.

SOUTHEND SUNDAY MUSIC.

Local Licensing Justices last week placed a prohibition upon Sunday morning band performances under the direction of the Corporation at the pier-head. A month ago the Justices made a regulation prohibiting Sunday performances during the hours of divine service, and at the adjourned Licensing Session the Town Clerk, Mr. H. J. Worwood, on behalf of the Corporation, applied for the variation of the regulation so as to permit performances taking place from 11 to 12.30, which have been given for the past five years. He stated that in the summer of 1912-13, when there were no bands on the pier-head, the number of people going on the pier on Sundays was 34,000 and 41,000 respectively, whilst in 1919-20, when bands were playing, 69,000 and 96,000 passed on to the pier. The Justices refused to vary the regulation, so performances will take place, so far as Sunday is concerned, during the afternoon, and evening only after 8 p.m.

A solicitor—Councillor Mr. R. H. Thurlow Baker—has made a curious discovery, and that is that the pier-head, which is a mile and a-half from the shore, where the performances are given, is outside the borough boundary, and consequently outside the jurisdiction of the Justices. At the same session the National Sunday League obtained for three months a licence for Sunday concerts at the Hippodrome from 8 to 10 p.m.

"MOON'S" BIRTHDAY.

The "Moon's" birthday was celebrated on Thursday by a carnival which extended into the wee sma' hours, and the large and picturesque assembly enjoyed themselves immensely. A novel idea was the singing during "twilight valses" of Miss Harrison, a sweet-voiced lady. Prince's Orchestra gave a good account of themselves, and the carnival may, in short, be accounted a huge success. This, by the way, is practically the last big function to bear the name of "moon," for, as from the 19th inst., the club is to acquire the name of "Shepherd's." The new *régisseur* is Mr. Clarence W. Green, well known to our readers as the manager of the Orchestral Dept. of the Herman Darewski Music Publishing Company. Mr. Green promises many interesting innovations, both in regard to floor catering and mural decorations, whilst a speciality is to be made of gala nights associated with the names of various London theatrical successes. Mme. Vandyck will still continue her classes at the club.

A Swindon Municipal Band.

The Swindon Town Council have a proposal before them, emanating from the local band of the Comrades of the Great War, for the formation of a municipal band. Accompanying this proposal, there is the offer, as a free gift, of all the appurtenances belonging to that organisation—instruments, music, uniforms, &c., subject to the members of the band being included in the suggested combination, with their bandmaster as conductor. This, together with another offer which has been made to them by Mr. F. W. Harris, L.R.C.M., musical director at the Swindon Rink Cinema, to form a municipal orchestra, affords an opportunity which the Swindon Corporation can have no excuse for neglecting. It has enthusiastic public support, and it is the opinion in local musical circles that in Swindon there is material for a municipal orchestra second to none in the West of England. The South and West of England are much behind the North in these matters.

British Music.

Messrs. James and Co. are endeavouring to do their part in getting British music before the public. By arrangement with the League of British Artists all publications are given a place in the programme of concerts held in the best West-End concert rooms, and are being sung or played by British artists. It is a valuable offer which Messrs. James and Co. are making to British composers, and they are making the smallest charge possible and offer generous royalties.

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CONCERT PARTIES, ARTISTS, AND ENTERTAINERS.

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with which is incorporated the Concert Artists' Benevolent Fund.
FOUNDED 1897.
FOUNDER: GEORGE ROBINS, Esq.
PATRONS: SIR W. J. BULL, M.P., RT. HON. SIR HENRY DALZIEL, BART., P.C., M.P., LIONEL CARSON Esq., JOHN COATES, Esq., CAPTAIN GEORGE F. SEXTON, GEORGE GROSSMITH, Esq., C. HAYDEN COFFIN, Esq., Late R. G. KNOWLES, Esq., MISS PATTIE O'HANLON, NEVIL MASKELYNE, Esq.
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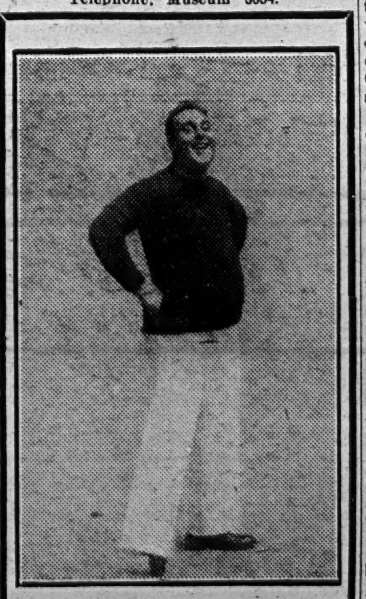

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CONCERT PARTIES AT WORK.

Optimists.
Mr. Will Catlin is presenting the Optimists this week at Leslie's Rusholme Pavilion, under the direction of Mr. Frank A. Terry. The combination is a strong one, and includes Arthur Wilbey, comedian; Duggie Campbell, comedian and dancer; Cissie Douglas, soubrette and dancer; Jessie Crone, in new low comedy character studies; Gladys Marsden, soprano; Tempest B. Clayton, who officiates cleverly at the piano; and Frank A. Terry, light comedian and dancer.

Society Six.
Crowded audiences welcome nightly the high-class entertainments presented at the Assembly Rooms, Salisbury, by Mr. Austin Pilkington. The Society Six and their Pianist are the atraction this week, and a good all-round show is presented. The company includes Miss Gertrude Clegg, male impersonator; Miss Constance Seal, soprano; Miss Gladys Wells, contralto; Mr. John Langley, tenor; Mr. Teddie Mann, solo pianist and accompanist; Mr. Darry Telford, the dancing entertainer; and Mr. Ernie Leslie, comedian.

Margate Sands C.P.
Mr. Harry Gold's offer of £275 to provide a concert party on the Marine Terrace sands at Margate has been accepted for the coming season by the Corporation. Mr. Gold is to receive 50 per cent. of the gross chair receipts and the whole of the collection from the standing audiences.

Ideals.
The Ideals concert party proved a strong attraction at the Lyric, Hull.
In the early days of concert parties at the Lyric, the Ideals were the first to score a success, and although there has been some change necessarily in the artists, the company is as talented as ever. The artists this time include Doris Webster (soprano), Elsie La Barte (comedienne and dancer), James Craig (comedian), Bobbie Edmanson (ventriloquist), James Longden (baritone), Dudley Downing (pianist), and Donald Gilbert (comedian).

The Versatiles.
At the Leas Pavilion, Folkestone, a company under the title of the Versatiles provided entertainment fare of excellent merit. They are a bright and talented little band of artists, well worthy of the unstinted applause they obtain. The company includes Mr. Scott-Gordon, the acme of versatility; Queenie Scott, soubrette and child impersonator; Empsie Harlan, comedienne and dancer; Harold Strood, tenor; Seymour Douglass, pianist and accompanist; Ed. E. Sinclair, banjoist and speciality dancer; and Reg. Northall, entertainer.

Modesty.
The Modesty entertainers are appearing again this week at the Leas Pavilion, and they are certainly a company which ranks high in the amusement world. The artists have a most delightful style and winning way, and the programme is full of good numbers. The party includes Victor Hocking, Lewis Coates, Clarice Caine, Dorothea Ines, Jack Britton and Bernard Carter.

"The Girl."
Mr. Will Gane, well known in the concert world for the parties he tours in conjunction with Cecil Morley, is the author and composer of the book, lyrics, and music of the new musical play, "The Girl," in which he takes the leading part on tour.

Pro Rata.
The above-named party has made decidedly "good" at Burton this week, and the houses have been splendid. The entertainment served is of a refined and finished character, and each and every artist give of their best. Mr. Grey is a first-rate laughter-maker. The piano could not be in more capable hands than those of Miss R. Dawn.

Quixotes.
The attraction at the Anglesey Palace, Burton-on-Trent, this week is Mr. Bob Roberts' famous concert party, the Quixotes. The cast includes the following popular artists, all of whom are "Anglesey" favourites: Mr. Will Henry, baritone; Miss Mary Fisher, contralto and violinist; Mr. Jack May, American dancing entertainer; Miss Mena Stewart, comedienne and child mimic; Mr. Jack Clifford, at the piano; Miss Phyllis Hulley, soprano; Mr. Bob Roberts, comedian.

Catlin's Royal Pierrots.
This enterprising company, which for a number of years has paid an annual visit to the Montgomery Hall, Sheffield, terminate on Saturday evening next a highly successful season of six weeks. Their extensive and varied repertoire of songs, duets, trios, and concerted items, has enabled them to present a constant change of programme to large and appreciative audiences. All the artists have been popular favourites with the patrons, and their departure will be regretted.

CONCERT PARTIES TOURING

ARCADIANS.—March 14, Lyric, Hull.
BOX O' VESTAS.—March 14, Avenue Th., Morpeth.
CATLIN'S ROYAL PIERROTS. — March 14, Sheffield.
CIGARETTES, THE.—March 14, Winter Gardens, Margate; 21, T.R., Bognor.
FANATICS, THE.—New Pavilion, Burnham-on-Sea. (Season)
FRILLS AND FLOUNCES.—March 14, Albert Hall, Stafford.
IDEALS.—March 14, Emp., Redcar.
OPTIMISTS, THE.—March 14, Rusholme Pav., Manchester; 21, Arc., Llandudno.
PEDLERS, THE.—March 14, Town Hall, Millom; 21, Town Hall, Kendal.
PUPPETS.—March 14, Garrison, Tidworth; 21, Garrison, Bordon and Blackdown.
QUAINTESQUES, THE.—March 14, Pav., Derby.
SEVEN NOBODIES, THE.—March 14, Pal., Nelson.
SUPREMACY. — March 14, Assembly Rooms, Chester.
THE PRO-RATAS.—March 14, Co-operative Hall, Loftus; 21, Lyric, Hull.
TOPICS, THE.—March 14, Bristol; 21, Hip., Bedminster.
VERSATILES, THE.—March 7 to 26, Alexandra, Stoke Newington.

CONCERT PARTY & ENTERTAINMENT NOTES.

Ventilation of Grievances—An Advantageous Offer—Death of Old Entertainer.

Our special concert party representative learns with pleasure that the good work for the profession carried on by "The Era" is greatly appreciated. The complaint of proprietors that nothing has hitherto been done by the Press to remedy the evils from which the concert party business suffers is well justified. As the oldest of all professional newspapers, "The Era" considers that its vast circulation and acknowledged services should be placed at the disposal of what it considers is now one of the most important branches of the entertainment business. Some of the advantages offered by "The Era" might usefully be enumerated.

To Concert Party Proprietors.
"The Era" is the only Press organ which ventilates your grievances and exposes the evils besetting your business with the object of remedying them; it is a powerful organ of the Press, and is using that power to extend the field of operations for you; it has a unique influence with many thousands of cinema proprietors, and it is utilising its influence with the object of working up your business with that of the cinema; and it is published a day earlier than any other professional paper, thus saving a whole day when trying to book "next week," a valuable asset indeed.

To Local Managers.
"The Era" offers you a valuable advantage when you want to book a company for an immediate date; it offers you the services of its expert concert party adviser free of cost or agency fees to the company, in the selection of the best possible; it insists, however, that the terms shall be equitable, that your dressing-rooms and sanitary arrangements shall be reasonable, and also that the visiting company shall do its work properly, with the object of pleasing your patrons.

Death of Old Entertainer.
We regret to hear of the sudden death of Mr Alfred Capper, the world's most famous thought reader, whilst travelling in a taxi in Paris on Friday last. It is not so long ago that his younger brother, Mr. Charles Capper, the popular sifflleur, died whilst on duty in France. Thus two of the oldest entertainers of London have passed away.

Mr. Alfred Capper was essentially a society entertainer. There was never a more popular one. Although his name was almost wholly associated with thought transference, Mr. Capper introduced a series of conjuring tricks also in his entertainment. As a worker he was indefatigable. It would be no exaggeration to say that he wrote hundreds of letters weekly in connection with his engagements. He received Royal commands to appear both at Windsor Castle and Marlborough House, and actually experimented with H.M. King George.

He was probably known to half the clergy of England. One of his plans was to establish himself at a centre for a week or longer, and present his entertainment in various parishes in the surrounding districts, by which means he made a considerable saving in expenses. Invariably he devoted part of the proceeds from his performance to the local funds, and in this way alone he contributed a huge amtount to charity and benevolent purposes. Over twenty years ago, in conjunction with a partner, he started the first professional entertainer's journal ever published, which had but a brief existence. He was of the most quiet and unobtrusive nature, and he was the acme of what is termed a gentleman. As an artist he was highly strung, and appeared to be a mass of nerves when working with a medium.

The C.A.A. Dinner.
Be in time for the annual dinner of the Concert Artists' Association at the Hotel Cecil on Sunday, which begins at 6.30, preceded by a reception at 6. Lt.-Gen. Sir E. C. Bethune, K.C.B., C.V.O., C.B., will preside, and the function will be open to all artists who entertained H.M. Forces during the war. Evening dress or uniform. Tickets are 10s. 6d.

Correction.—In the report in our last issue of the annual meeting of the Concert Artists' Association it was stated that the annual subscriptions became due on Jan. 31, whereas the correct date is Jan. 1.

"UNCLE JOHN'S" FAREWELL.

Surely it is something in the nature of a record of popularity for 89 turns to be billed on one programme, and for 43 of the artists to appear. This is what happened at the Caxton Hall concert farewell benefit to Mr. John E. Nester (popularly known as "Uncle John"), prior to his departure to U.S.A. on Wednesday. The function was under the direction of Mr. E. H. Bond, assisted by Mr. Warren Hastings and Mr. Hickman-Smith, with Mr. Harold Delaine and Mr. Joseph Fleming as stage-managers, and Miss Marjorie Hare, a very able accompanist. Miss Elsie Illingworth and Miss Mollie Seymour (with violin) joined forces, and their delightful duets gained a well-deserved encore. Mr. T. C. Sterndale-Bennett's two songs, an up-to-date version of "Ba ba black sheep" and a charming fantasy, "There's Another Little Girl I'm Fond Of," were most acceptable. Miss Clare Hubbard gave a highly dramatic rendering of "Temptation"; Miss Georgia Drayson was a great favourite with stories and impressions, including "Domestic Hints"; Miss Dorothy Varick's contributions were cordially welcomed; Miss Gladys Haysack's charming rendition of "Dream-time in June-time" was much applauded; Mr. Chas. Conyers, with "Muldoon's Ball"; Mr. Chas. Cory's musical sketch; Miss Marjorie Bowya and Mr. C. Powell-Eastbury's pot-pourri, "Rags and Gags"; and the clever ventriloquism of Mr. Chas. Lewis and Mr. Alan Staines were all highly appreciated. Mr. Ben Lawes, in "Listen to My Tale of Woe," made a palpable hit; and Mr. Arthur Melrose's novelty whistling song, as well as Mr. Norman Long's "End of the World" ditty, were all warmly greeted. Others who appeared were Miss Nora Blakemore in "The Girl Next Door"; Miss Evelyn Clifford and Mr. Jno. Humphrys in musical comedy sketches; Miss Dorothy Eales; Miss Maude Davidson in "The Jewel Song" from "Faust"; Miss Florence Bostock (solo from "Madame Butterfly"); Miss Marie Westcott; Mr. Milton Stanley; Mr. Chas. J. Winter; Miss Edith Eatherley in humour at the piano; Misses Winnie Mansfield, soubrette; Gertrude Mayo; Kathleen Severn; Gertie Vincent; and Messrs. George Buck, Fred Frampton, Harry Hearne Lionel ("king of magicians"), Percy Stanhope and Jack, Wilfred Stracey, Maurice Vince, Leslie Weston, Fred Willis, Chas. Wreford, and Frank Wood and Miss Meredith.

The concert opened with "We've Come Up from Devonshire," "Old King Cole," &c., by Mr. Harry Jackson's party, consisting of Harry Jackson, Barbara Hope, Dorothy Eales, Milton Stanley, Maude Davidson, and our friend, the beneficiare, Mr. Jno. E. Nester, who also shone "on his own" in a special turn, and kept the audience well entertained.

A WARRIORS' DAY SONG.

The great song, "Dear Old Pal of Mine," which G. Ricordi and Co. are featuring for Warriors' Day, will be sung on that day by the following artists of Messrs. Will Gane and Cecil Morley, Ltd.'s celebrated concert parties:—Mr. Ernest Ward of the Gipsies, at Hastings; Mr. Aubrey Smith of the Pierrot, Pierrette and Piano Co., at Clacton-on-Sea; Mr. Harry Bamford of the Bubbles, at Barry Island; Mr. John Shelley of the Arcady, at Newcastle-on-Tyne; Mr. Roy Galloway of the Masks and Faces, at Ilfracombe; Mr. Charles Gordon of the Fantasy, at Hunstanton; Mr. Albert Hay of the Pot-Pourri, at Felixstowe. Mr. Harry Tollfree, singing "Dear Old Pal of Mine" as an opening number at the Palace, Hull, last week, made an enormous success, and writes to Messrs. Ricordi: "It's reception amazed me. I have since heard quite a number of people whistling and humming the tune." Hundreds of other celebrated artists will be featuring this number, as all alike are attracted by its simple appeal and extreme suitability for Warriors' Day.

Shanklin Pier, I.O.W.
The directors of Shanklin Pier invite applications for the letting of the pier for the season of 1921. The pier has a fine promenade, 1,100 feet in length, with a party, dancing, or roller skating, and is also well equipped with bandstand, shelpavilion at the head, suitable for a concert ters, &c. Further particulars may be obtained, and an inspection made, on application to the secretary, Mr. Chas. Cassell, Gresham Buildings, High-street, Shanklin.

C.A.A. AT HOME.

Despite the inclement weather a good-sized audience assembled at the St. George's Hall on Sunday for the C.A.A.'s "At Home." One of the most successful of the vocalists was Mr. Tom Westmacott, who has not only a good baritone voice but a very pleasant style. Mr. Westmacott had to concede an encore. Early to appear were two lady singers, Miss Mabel Warren, soprano, and Miss Freda Haynes, contralto, who were both well received. Mr. Stanley Matthews supplied an interesting little monologue, "The Burglar's Story." Mr. Chas. Lewis is a distinctly original ventriloquist. His diminutive companion turns out to be somewhat inebriated, a condition which Mr. Lewis represented ventriloquially with no small skill. Mr. Gilbert Connor's virile rendering of Thomas Huhn's "Invictus" won him an encore, and another artist who had to supply two items was Miss Elsie Mapley, the popular child-impersonator. The Hope-Havart Duo, who extract sweet melody from musical glasses, gave "The Spring Song" and "Sweet and Low," and were immensely popular. Quite a lot of amusement was created by Mr. Fred Morris, who is a comedian of many parts. Starting with some excellent yarns, Mr. Morris demonstrated his versatility in that cleverly written number, "The M.P.s' Music Hall." Miss Madge Makins is a low comedienne with a neat sense of character, and a talented elocutionist withal.

The new chairman of the C.A.A., Mr. Alfred Thomas, introduced the chairman of the evening, Sir Park Goff, M.P., in a felicitous speech. Sir Park Goff prefaced his remarks by saying that it was the first time that he had experienced stage fright and that he had never appeared in front of the footlights before. He came in the rôle of a beggar-man to extract money. He had never before realised before the importance of the C.A.A., and he desired to congratulate the new chairman, Mr. Alfred Thomas. Continuing, with many a humorous anecdote, Sir Park Goff recited the achievements of the C.A.A., and made an eloquent appeal for funds. His tribute to Mr. Alfred Bishop, the hon. stage manager, evoked much applause.

The earlier part of the second half of the programme was devoted to vocalists. The best was Miss Eileen Morris, a mellow contralto, who was encored. Mr. J. Snedden Weir sang "Friend of Mine" very well. Miss Frances Sursham successfully exploited the humours of "The Gipsy Warned Me," and Mr. W. Bertram Griffith sang Handel's beautiful "Hear Me, Ye Wind and Waves." Other contributors to the entertainment were Miss Gladys Hope, who sang Goring Thomas's "A Summer Night"; Mr. William Groves, tenor, and Miss Doris Francis, soprano, who were both encored, and Mr. Fred Morris. Mr Charles Harris came along as an "extra turn" and delighted with some excellent yarns and imitations.

Concert Party Positions.
The Beach Committee of the County Borough of Bournemouth invite applications for the right to give concert performances on the beach at Bournemouth. (a) On the pitch near the Bournemouth Pier; (b) on the West Beach pitch. Applications, marked "Pier Pitch" or "West Beach Pitch," as the case may be, must be sent to Herbert Ashling, Town Clerk, Municipal Offices, Bournemouth, on or before March 17 instant, of whom further particulars may be obtained

Skegness Foreshore Sites,
Mr. George Garner Dunkley has received instructions to let the foreshore sites on the Skegness sea front by public auction on the foreshore on Friday next at 2.30 p.m. The sites are usually let for the placing of structures, &c., and the conditions may be obtained on application to the auctioneer, Lumley Chambers, Lumley-road, Skegness. Also to be let, by private tender, a site for an entertainment party, tenders not later than 31st inst. to be addressed to the Clerk, Skegness Urban District Council.

Congratulations to Mr. Theo. Malcolm, the principal comedian, Melodies C.P., who announces his engagement to Miss Vera Penna (soubrette, of the Checks C.P.). The couple will appear together in an entirely original double concert act later on in the year.

Our correspondent, by the way, was mistaken in ascribing the direction of the concert, held at Wortley Hall, last week, to Mr. Malcolm. The credit belongs to Mr. Sidney Emmons.

A Belfast Change.
Mr. John C. Fowler, musical director of Royal Hippodrome, Belfast, has left Belfast for London, with best wishes of his many Irish friends. Mr. W. L. Richards, formerly of Empire, Belfast, has been appointed to the position.

NORTHERN POLYTECHNIC.

The Northern Polytechnic Operatic and Orchestral Society gave "The Gondoliers" four times, and with Mr. J. Charlesworth as conductor, to direct affairs in front of the curtain, and Mr. Arthur C. Chapman as producer behind, it was no wonder the performances sparkled. The playing of the orchestra was clean and crisp; the singing of the chorus bright and incisive, as well as tuneful; and there was life and natural gaiety in their poses and movements. Particularly fresh and youthful was the quality of the sopranos and contraltos, the enunciation of everybody could hardly have been bettered. In fact, if some of the ladies had not tacked on a superfluous "r" at the end of law in their first chorus it would be difficult to find a fault at all. The soloists, too, were keyed up to par. The Gianetta, Miss Nancy Shirley, put a great deal of expression into her singing; the Tessa, Miss Lilian Mayo, was piquant and picturesque (if she could only persuade herself to sing as naturally as she talks what a valuable little "amateur" Miss Mayo would be!); and Mr. Francis Rogers (much applauded for "Take a Pair") and Mr. Donald Osmond as Marco and Giuseppe, were as débonair and good-humoured as it is possible—or probable—for such plurally-loved gondolieri to be. Then there was a capital Don Alhambra, Mr. Bertram Sherwood, excellent in his songs; a mellow-voiced Duchess in Miss Elsie Dunham, and an engaging pair of lovers in Miss Lettie Roberts, the Casilda, the owner of a very pretty soprano, and Mr. Herbert Hoare, the manly-voiced Luiz. Miss Frances Jones made a good Inez, and Miss Elsie Allister, Miss Gladys Steed, Mr. Wm. Tiley, Mr. Joseph Beckett, and Mr. A. H. Painter were valuable in the cordine and gondolier parts. Last, though far from least, there was Mr. W. F. Base as the Duke, urbane and easy, comical and breezy, neat in his dances, nimble in his patter; in short, a worthy descendant of a long line of Plaza-Toros.

The opera was well mounted and dressed, and the audience insisted on so many encores that they practically turned each performace into a "twice-nightly."

BIRKBECK COLLEGE A.O.S.
The Birkbeck College Amateur Operatic Society on Wednesday put up a production of Gilbert and Sullivan's "Yeomen of the Guard," which can in every respect be accounted excellent. The singing was good, the acting was distinctly above the average of amateur societies, the scenery (specially painted by Mr. James J. Clarke) was realistic, and the general production, by Mr. Harry Leffler, left little to be desired by even the most ardent Savoy enthusiast.

A deal of interest was aroused by the presence in the cast of Mr. Edward Robey (Mr. George Robey's son). Mr. Robey appeared as the all-important Jack Point—a part which, of course, runs through the whole gamut of emotions—and scored a great success, several of his songs being enthusiastically encored. Miss Helen Shaw made a sweet-voiced Elsie Maynard; Miss Dorothy Westhorp a piquant Phœbe Meryll; and Miss Violet Roberts sang Dame Carruther's celebrated song in the first act with fine effect. Mr. Herbert Yarwood was an impressive Sir Richard Cholmondeley; Mr. Thomas M. Yarwood, who used a nice tenor voice very intelligently, was excellent as Fairfax; Mr. Ralph Truman was a bluff and hearty Sergeant Meryll, quite in the approved style; and Mr. Harold Cornes was capita as the lugubrious Shadbolt. The opera, which was performed in the College Theatre, was repeated on the remaining evenings of the week, and was in aid of the Students' War Memorial. Mr. Stanley T. Babbs, the honorary musical director, secured an excellent ensemble

Publicity Club Dinner.
The annual dinner of the Publicity Club of London was held at the Hotel Cecil on Monday evening, the 7th inst. An exceptionally good programme, arranged by Mr. Roy Hardy, included Peggy Rhodes and Mabel Martin, of "The Follies," Cliff Lester, Arthur Roberts, George Lane and Frederick Morant, Ernest Hargreaves, Gilbert A. Sellick, Chas. Lewis, and Lily Silver.

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The ANNUAL GENERAL MEETING of the Subscribers will be held on the Stage of the NEW THEATRE, on TUESDAY, March 22, 1921, at 12 o'clock noon punctually, to receive the report of the Committee and the accounts of the year 1920. Lady Wyndham, President of the Fund, in the chair. The attendance of subscribers is requested, and all those interested in the work of the Fund are invited to be present.
C. I. COLTSON, Secretary.
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Old Vic. Fancy Dress Ball.

The fancy dress dance to be held in aid of the Old Vic. Wardrobe Fund will take place at the Prince's Hall, Lambeth Baths, on Tuesday, March 29, from 7.45 to 11.45 p.m. Tickets are 4s. 6d. inclusive. The costumes will be judged by Miss Hutin Britton (Mrs. Matheson Lang) and members of the Vic. company. The prizes will be presented by Miss Sybil Thorndike.

A PLAYGOER'S MEMORIES.

REMINISCENCES, HUMOROUS AND PATHETIC.

Mr. H. G. Hibbert has followed up his "Fifty Years of a Londoner's Life" with another volume, "A Playgoer's Memories," published by Grant Richards, Ltd., and the author may be said to have pretty well exhausted all the most interesting particulars concerning the London theatres and music halls, the most famous plays and players of recent times. As a leading theatrical journalist he has met many of the well-known stage people who are the subject of his pleasant gossip, and thus his knowledge has been gained first-hand. For the rest he has, it is evident, availed himself of reliable sources of information.

In the preface which Mr. William Archer has contributed he admits his ignorance of the inner history of the late Victorian and Edwardian stage, and declares that he has never been in a green-room in his life. But the well-known critic adds: "I have read your book with the keenest interest, and I fully understand and share that mood of pensive melancholy which runs through so many of its pages. We shall be set down, I dare say, as puling sentimentalists when we shed 'tears, idle tears' over those tragedies of the stage which are enacted wholly *dans les coulisses*, and of which, very often, no rumour reaches the public."

Tragedies of the Stage.

Of the actors, managers and dramatists mentioned in these pages many, alas! have passed away; others are living in retirement almost forgotten by the present generation, while a few are still before the public.

The real tragedies of the stage are indeed very sad, and Mr. Hibbert relates that of "Little Rose Norreys, with her mass of burnished-copper hair, her great uncanny eyes. She was a girl of mysterious origin. She played in the first Pinero farces; she was Tree's leading lady for some time, being notably charming as the little lame girl in 'The Dancing Girl.' She ranged to Nora in 'A Doll's House.' And there were connoisseurs in acting who declared she was on the eve of a great career. One night, by an extraordinary accident, I heard that a Rose Norreys had been found in Hyde Park and remitted to Marylebone Workhouse as a wandering lunatic. I consulted with Edward Ledger, of 'The Era,' and, at his request, went to Marylebone. There sat the poor little soul in pauper clothes, gazing into space with those wondrous, wonderful eyes, talking without intelligence. A fund was raised which provided a few additional comforts. And all the meantime of twenty years has passed in obscurity and hopelessness." It may be added that the fund above mentioned was prompted by the then proprietor of "The Era," and was generously subscribed to by those whose sympathy was aroused by the unfortunate fate of the once popular young actress.

Gossip about well-known people always makes interesting reading, and Mr. Hibbert is able to bring into the glare of the limelight famous authors and actors, living and dead. And so we find at the opening of a chapter headed by the name of a play that brought a fortune both to author and producer—"The Lights of London"—the following anecdote:—

"Nearly thirty years ago I dined with Henry Pettitt. We sat till a late hour, and then he jumped up, crying impulsively, 'Let's go over to George Sims'.' I had not met Dagonet in the flesh. 'All the more reason you should call,' said Pettitt. We got a hansom and drove to Regent's Park. Pettitt flung pebbles at the study window till Sims appeared at the front door, comfortably slippered, a short clay pipe in his mouth. We sat by the fire, drinking gin and water, and talking of crime till daylight."

Personalities of the Footlights.

The interested theatregoer who would like to learn the history of some very popular play produced within the last half-century has only to turn to the pages of this volume and his curiosity will be satisfied. A chapter is devoted to "A Pageant of Principal Boys," another to "A Dwarf (Tom Thumb), Some Monsters and a Magician," and a third to the "Passing of the Music Hall." All these and other subjects of interest to amusement patrons come within the sweep of Mr. Hibbert's wide-cast net, and it may be added that there is not a dull chapter in the book. In the one headed "Frenzied Finance" the author has something to say on the effects of the war on the theatre.

Under the heading "Everlasting Flowers," which has to do with stage genealogies, Mr. Hibbert relates: "When I was a youngster there was a dear old lady living in a remote Warwickshire village to whom there came each Sunday morning a belated 'Era.' The rest of the day was devoted by a young relative to reading what used to be called the Actors' Bible to the dame, from title page to imprint. She was the mother of the Rignolds—handsome William, who, in his old age, was led forth like Samson, white-haired and blind to thank the friends who had gathered round him at the most pathetic benefit ever known; handsome George, who used to tour the country as 'Henry Fifth, with his famous horse Crispin.' Her nephew, a richly unctuous comedian, Lionel Rignold, died quite recently. There are, I doubt not, still a dozen Rignolds on the stage."

The volume contains numerous illustrations, including portraits of Kate Bishop, Florence St. John, the famous Carty Quartette, Adah Isaacs Menken as Mazeppa, the Vaughan Sisters, and a group from "Dearer than Life."

BIRTHDAYS OF THE WEEK.

Happy Returns to—
Elsie Janis—Wednesday, March 16.
Harry Elliston—Wednesday, March 16.
Edith Blande—Wednesday, March 16.
Isobel Elsom—Wednesday, March 16.
Phyllis Broughton—Thursday, March 17.
G. W. Hunter—Thursday, March 17.
Ernie Mayne—Thursday, March 17.
J. Joseph Ellis—March 17.
Nellie Wallace—Friday, March 18.
Wilkie Bard—Saturday, March 19.
Wentworth Croke—Saturday, March 19.
Bernard Armstrong—Saturday, March 19.
Mrs. Frederic Bentley—Sunday, March 20.
Norman E. Partriege—Monday, March 21.
Albert Chevalier—Monday, March 21.
Harry Randall—Tuesday, March 22.
Ruth Vincent—Tuesday, March 22.
Edwin Barwick—Tuesday, March 22.
Syd Walker—Tuesday—March 22.

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THE DRAMA IN AMERICA.

"Blue Eyes"—A Silken Cracksman—Coloured Actor in the Limelight—"The Emperor Jones."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 1.—Lew Fields provides most of the fun in the new musical comedy at the Casino, called "Blue Eyes." As an amateur butler in the first act, which is laid in a Gramercy Park studio, and as a make-believe valet at a Long Island week-end party in the second act he keeps the audience laughing continuously. The librettists, Leon Gordon and Le Roy Clemens, have written an entertaining first act, but as much cannot be said of the second. A sculptor, a writer, and a painter, who share a studio, and have 6 dollars between them, are being dunned by a creditor, who gets nothing but promises. Through an automobile accident they meet Dorothy Manners, the heroine, and the members of her family, and what follows is a game of bluff for all concerned, the painter being mistaken for Count. Mollie King, as the heroine, sings several pleasing songs, and gives some clever imitations. Andrew Tombes, as the writer, is amusing. The music, by I. B. Kornblum, is quite melodious.

"Smooth as Silk."

Willard Mack is said to have written the above-named play in ten days. He is appearing in it at the Lexington Theatre as a master cracksman, known as "Silk" Mullaney, who has a rich Irish brogue, and wears a monocle, and who, with his pal, Johnny Daley, is allowed to escape from prison through the influence of a police commissioner, in order that the pair of crooks may help the Commissioner to recover certain papers in the possession of an amateur crime investigator. The play has enough humour and mystery to satisfy any audience, and there is a little surprise at the finish instead of the usual cut-and-dried ending, for "Silk" finds it impossible to reform and marry the unsophisticated girl who is madly in love with him, so he decides to do the next best thing, and renounces her for her own good.

A Coloured Star.

Charles Gilpin, the coloured actor, who has distinguished himself in a play called The Emperor Jones," now running at the Princess Theatre, has during the past week been "in the limelight" off the stage as well as on. Certain members of the Drama League objected to his being invited to their dinner; but, after the matter had been freely discussed in the newspapers, the ayes had it, and Gilpin received the invitation. As tactful and modest as he is clever, Gilpin won many friends during the controversy. He is the star of a company known as the Provincetown Players, that had its beginning in a little theatre near Washington-square, and is now under the direction of Adolph Klauber.

"The Emperor Jones" is a play in eight scenes, by Eugene G. O'Neill. The action passes on a West Indian island, which, for the time being, is ruled by Brutus Jones, who boasts of his quick rise from the position of porter in a Pullman car to that of Emperor. He has played the game for all it was worth, and, financially speaking, has bled his subjects to death, the money he has made being safely deposited in a bank in the States. But a revolution impends, and realising that the game is up, Jones makes himself scarce. Reaching the forest he loses his way, and wanders around in a circle. He is unable to find the canned food he had planted on the edge of the forest against the day of adversity, and the constant beating of a drum warns him that his down-trodden subjects are in hot pursuit. Hungry and exhausted, he is haunted at every turn as he stumbles on his way among the trees, trying to reach the coast. He boasts that leaden bullets will not harm him; they must be of silver. The one silver bullet in his revolver he reserves for himself in case he is caught. The moment comes when he has to use it, but the natives have found a way to make silver bullets themselves, and the body of the late "Emperor" is riddled with them. Gloating over their capture, the natives gather round the prostrate form, and one of them remarks, "He certainly died in style."

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WEDNESDAY, MARCH 16, 1921.

AN ACTORS' EMPLOYMENT BUREAU.

ANY suggestion designed to lighten the burden of unemployment in the theatrical profession is welcome, but it is difficult to regard as practicable that made by MR. BASIL MACDONALD HASTINGS, who in an article in the "Daily Telegraph" proposes the institution of a "Clearing House for Actors." It is good to see a writer of such distinction as MR. HASTINGS taking up his pen in the cause of the unemployed actor, and we wish we could second his efforts. MR. HASTINGS declares that, as there are as many plays produced now as ever, there should be as little unemployment, but he quite misses the point that so many people came into the theatre in place of the actors who joined up, and so many came in owing to the class of attraction presented under war-time conditions, that the ranks of the profession are swollen abnormally.

A Proposed Clearing House.

The main cause of so much unemployment MR. HASTINGS attributes to the difficulty in casting, and declares that an earnest reformer who had the goodwill of both managers and actors could very nearly put an end to the present state of affairs in six months. We wish we could share his optimism.

MR. HASTINGS' plan is that of a central office, staffed by men who know the stage, and whose evenings should be spent in either London or provincial theatres, watching the work and making notes. "Every move in the theatre," he adds, "should be recorded, such details as the termination of each tour, and the exact address and telephone number of each professional." This staff, MR. HASTINGS thinks, would before long be able to advise managers in the most expert fashion. He makes no mention, however, of the Actors' Association.

Our experience of the circumstances attending the casting of a play does not coincide with that of MR. HASTINGS. To our view, no sooner is the forthcoming production of a play announced than the manager is bombarded with applications for parts from people whose personality and record are well known to most managers, and it is safe to say that producers, so far from experiencing a "Walpurgis nightmare" in selecting a cast, have the pick of a large number of actors and actresses, of whose ability they are well aware.

Casting a Play.

The statement, moreover, that agents have only the vaguest idea of what is wanted, and send their clients on speculative journeys, is far removed from fact. Who, for instance, could rival the knowledge of the members of the profession possessed by MR. HERBERT BLACKMORE, who has practised his calling as a theatrical agent for so many years. Then there are MR. AKERMAN MAY, whose books contains the names of many hundreds of artists of whose abilities he has personal knowledge, and MR. FRANK WEATHERSBY, whose experience of the profession, both as actor, manager and agent is unexcelled. Other names, of only less importance, could be mentioned, whose offices are daily thronged by artists of ability and experience anxious to get engagements in parts for which they are fitted.

We admire the way in which MR. HASTINGS has presented his case for a "Clearing House," but his plan is only encouraging hopes that we fear have little prospect of realisation. There is no royal road to the abolition of unemployment, which can only be accomplished by restricting the profession to bona-fide actors and actresses, and eliminating those who have neither training nor talent.

THE ART OF MIMICRY.

CARICATURING THE MANNERISMS OF ARTISTS.

By MARIE DAINTON.

Is mimicry an art? My answer is, Yes. It is, in fact, one of the fine arts of the profession, if I may be allowed to say so—that is, if you are to be classed as a good artist.

For does not mimicry mean a sort of caricature of the work of artists, just as much as Tom Titt gives his personal impressions of artists in his pen sketches in "The Era" and other papers? It is one of the fine arts because great care must always be exercised lest you make what ought to be a good representation of an artist into a bad one.

Many Pitfalls.

A mimic is confronted with many pitfalls nowadays. For instance, I have recently been "doing" that most charming of our music-hall artists, Marie Lloyd. I use her words in "Dilly-Dally," but I have to represent her voice, and, if possible, her facial expressions; and if what I have done had not been, at any rate, a passable impersonation of Marie, would not the audiences have let me know in no uncertain way?

MISS MARIE DAINTON.

If I were asked to become understudy to this or that artist, no doubt I should be in an awkward position, for an understudy, generally speaking, gives a wonderful—ideal—imitation of the person understudied.

But that is not mimicry—it is not a caricature. It is simply acting FOR the original part-holder. As far as possible the understudy must give a faithful impersonation of the actress for whom she is appearing, even of her mannerisms and peculiarities. And as nearly as possible she must resemble her in looks.

Mimics and Personality.

I prefer mimicry to legitimate acting because I consider it to be more interesting, and there is plenty of scope, as one is able to introduce studies of temperament, of psychology, passion and affectation. People sometimes think that mimics have no personality. That is, to say the least, nonsense. Really, it is personality that, generally speaking, makes a mimic a success. Some artists say that mimetics would bore them because of the absence of originality. That, too, is nonsense.

I always choose quite different types of artists for my show—the singer, the dancer, and the low comedian. Therefore, it cannot be said that I always impersonate someone whose characteristics are exactly like my own. That is where I get plenty of scope. My imitation of Marie Lloyd is supposed to be my best piece of mimicry, but I am not in the least like Marie Lloyd in my every day stage mannerisms, am I?

Much careful thought has to be given to the mannerisms and peculiarities of the artists a mimic impersonates. This entails close study. Besides, it is one thing to be able to imitate an artist and another to obtain permission to do so. I always get the consent of the artist I caricature, and I am pleased to say I have never been refused such consent.

Suggestion.

I do not do my numbers because of a pretty tune that I want to sing. I do not depend upon popular things. I have not got a contralto voice, but when I do Ethel Levey I make people believe I have. A mimic has got to suggest. If I were a contralto it would not be so very difficult to imitate Ethel Levey, because her voice would be mine also. When I imitate Elsie Janis I haven't got her deep voice at all. A mimic has therefore to be versatile, not mechanical. So long as I can get five or six very dissimilar parts I am extremely happy.

And there is nothing really very clever or interesting in doing just voice and gestures. A mimic must always get a laugh even in serious numbers. Otherwise, it is like taking a piece of transfer paper and going over a drawing. There is nothing clever in that. I, personally, am a very serious person, and I have always to be comical on the stage in order to satisfy myself from a mimetic point of view.

Love for Opera.

When I am not playing I study singing. I would love to have been trained for opera, for I have got a very big voice. I am anxious to go into comedy, and I want to find a part that will suit me. It is so interesting to have a change, don't you see. I hope some day my opportunity will come.

I am also a great believer in the interchange of artists between the home country and the Dominions overseas. It would be a great boon if some agency were to arrange for this interchange, for artists would be sure of a little rest when travelling, and much good would be done professionally. And I would like this scheme to extend to Australia. Then I myself might decide to go—that is, if I could fly to Australia in about three or four days instead of going by the hateful sea! That proposition is, I should think, not insurmountable.

Anyhow, I think we should find the world very wonderful if we were able to come back to it in 200 years' time.

"FROM SCARECROW TO STATESMAN."

This is the title that might well be applied to any forthcoming "Life" of Hugh J. Ward, the Australian actor-manager, who recently arrived in London to pick up plays and players for the Australian firm of J. C. Williamson, Ltd., of which he is the managing director. For playgoers well remember Hugh Ward making his appearance as a Scarecrow in a Drury Lane pantomime and remaining at that theatre for three consecutive seasons.

Of late years Mr. Ward has not only become the head of the above-named famous firm, he also became celebrated in Australasian State concerts. Out there, and in other parts, he was instrumental in raising by matinées, entertainments and personal appeals, hundreds of thousands of pounds for our Allies' dauntless war heroes and sufferers through the world havoc.

Hugh Ward's play-portmanteau is already beginning to bulge with his British and American purchases. The former batch includes the Adelphi success, "The Naughty Princess," "A Southern Maid," "The Beggar's Opera" (meaning, of course, Nigel Playfair's dainty Lyric, Hammersmith, production), the Winter Gardening glad show, "A Night Out"; Daly's new hit, "Sybil"; the Apollo screamer, "French Leave," and the long-running "Lord Richard in the Pantry."

THE PLAY IN PARIS.

Don Juans in Fashion—Music Hall Singer in Big Role—A New Puppet Theatre—Severin in Old Pantomime.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—On Thursday evening Mme. Fernande Cabanel inaugurated her direction of the Apollo, presenting a spectacular comedy in three acts and "two dreams" in verse, by Maurice Magre, with appropriate music by André Gailhard, entitled "Arlequin." The author, who wrote "La Mort Enchaînée," given at the Comedie Francaise, has compiled a touching story of a woman's devotion to a veritable Don Juan. The action is laid in Venice, where Arlequin, a member of a troupe of strolling players, has many amorous adventures. He soon excites the jealousy of a former Parisian courtesan, thus arousing the ire of the Duke, who tries to have the gallant kidnapped, to be sold as a slave to the Turks. But he is frustrated by Michaela, a girl of the people, madly in love with Arlequin, who warns him in time of the danger. Later on she receives a pistol-shot intended for the fickle tempter, and expires in the arms of her beloved Arlequin. In the "second dream" or epilogue she welcomes him on the threshold of eternity. R. Joubé is versatile in the title-rôle, while Mme. F. Cabanel plays the part of Gaetane, the daughter of the duke by a first marriage, and another love-struck victim of this new Don Juan. The poem is splendidly mounted by Durec, the special features being the arrival of the Duchess in a gondola, and the entrance of masked figures by a marble staircase. These scenes, brushed by G. Domergue, were applauded.

"Madame Sans Gene."

At the Theatre de la Porte St. Martin on Wednesday, MM. Coquelin and Hertz revived the well known three-act piece of Victorien Sardou and Emile Moreau, having confided the lead to Mme. Mistinguett, the popular music-hall artist. Their trust was well placed, for Mistinguett as the spouse of Napoleon's favourite, Marechal Lefebvre, proved herself to be a true actress. The impersonation of this former laundress, who made a sensation at Court for her outspoken ways, thus earning the nickname of Madame Sans Gene, fitted Mistinguett almost like a glove. P. Magnier now plays Napoleon and looks the part. Calmettes is the unscrupulous Fouché, with Maurice Lehmann as Neipperg, the Austrian emnt. The interest, however, was concentrated on the revue artist from the Casino de Paris, and it can be recorded that she made good.

Theatre des Marionettes.

A tiny house, devoted entirely to marionettes, has just been opened on the Boulevard de Clichy, where the entire entertainment is composed of a puppet show of a first-class order. "Cendrillon" (or Cinderella) forms the initial programme, with accompanying music by Massenet, performed by an invisible orchestra and singers. Elaborate scenery with gorgeous costumes complete the mise en scene of the delightful fairy story, with the inevitable ballet manipulated by proficient fingers.

"Chand d'Habit."

For a fortnight M. Jacques Hebertot has mounted a sort of variety entertainment at the Theatre des Champs Elysées, the principal item being the pantomime of the late Catulle Mendes, a feature being the original music of Jules Bouval, executed by the fine orchestra of this house.

Mlle. Jasmine now acts the rôle of Isidora, while Desfontaines continues as the old clothes man assassinated by the love-stricken Pierrot, the most famous rôle of the great mime Severin. The bill includes a couple of classical dancers, Alexandre and Clotilde Saknaroff, who please; and concludes with the Grand Guignol sketch "Le Chauffeur," last seen at the Alhambra.

"La Pucelle du Rat Mort."

Jacques Richepin and Marcel Simon, the present lessees of the Cigale, presented last evening (Saturday) a new farce in three acts, by Mouezy-Eon, with the suggestive title of the Virgin of the Dead Rat (Cat), a famous hostelry at Montmartre. This damsel is Adolphine, the daughter of a concierge, or janitor, who becomes a cabaret performer, mixing in all sorts and conditions of society, but remaining pure. She accepts the sumptuous flat offered by a suitor, but she has lost her heart, and eventually gives her hand to a handsome young fellow, a companion of her childhood. The character is delightfully portrayed by Mlle. Parleys, while Etchepare is the companion she finally consents to marry. This farce will probably please the habitués of the ex-music hall, now a temple of broad farce.

Forthcoming Premieres.

The première of "An'ar," by Ghéon, music by Gabriel Dupont, is due at the Opera this week, after having been postponed three times. Curel's "La Comedie du Genie," in which Beuve (whom we specially mentioned a month ago at the Theatre Montparnasse, an outlying theatre), will now appear in the leading rôle, is due at the Arts to-morrow.

"SOMERSET AND THE STAGE."

Under this title Mr. H. Chance Newton gave a very interesting address on the evening of the 8th inst., at a meeting of the Somersetshire County Circle, held at Harpur-street, Theobalds-road. The well-known theatrical journalist is himself a Surrey man, but his knowledge of his subject was beyond question as extensive as that of any native of the Western county. While deploring the lack of good dialect plays upon our present-day stage, Mr. Newton admitted that there was no great versatility amongst the old actors of his boyhood. There was a strong tendency, he said, to have just one stock dialect for all yokel parts except definite Yorkshire ones, and that dialect was, in nine cases out of ten, "Somerset."

Now and then the tradition of a part would be definitely changed to "Somerset" for mere acting convenience. There was, for instance, the rôle of Sam in "Jeremy Diddler." This Yorkshire part, as played by old John Emery, was often turned into a Somerset one. As such it was probably familiar to Dickens, through his brief experience as a touring player, and was by him transformed into a Cockney and emerged as the immortal Sam Weller of "Pickwick Papers," just as Jeremy himself emerged as Jingle, almost line for line.

Of Somerset plays popular with our fathers, Mr. Newton instanced Tom Taylor's "A Sheep in Wolf's Clothing" (no less Somerset for being adapted from the French), and, of true Somerset parts, David in "The Rivals." He even suggested that what was once supposed to be the first English comedy—namely, "Gammer Gurton's Needle"—was essentially a Somerset play. It was, in any case, written by a Bishop of Bath and Wells. That famous old classic, Morton's "Speed the Plough," which gave to the world Mrs. Grundy, might, at any rate, be counted a Somerset play—and, Mr. Newton recalled, was played as such—although it was really Wiltshire.

Club Entertainments Tax.

In a written reply to Mr. T. W. Grundy, M.P., who asked whether the subscriptions paid to working men's clubs for membership are liable to entertainment tax, the Chancellor of the Exchequer states that under Section 1 (4) of the Finance (New Duties) Act, 1916, entertainments duty is chargeable on such part of the subscription or contribution to any club, association, or society as appears to the Commissioner of Customs and Excise to represent payment for the right of admission to entertainments in respect of which entertainments duty is payable.

AS YOU LIKE IT.

A seasonable Comedy reflection: Exit one Winter, and enter another—Jessie.

* * *

Dennis Eadie tells us that someone thought "Disraeli" was a hair-wash! I know one play that proved to be a wash-out.

* * *

"Lo, the primroses brings the sun!" recited an actress last week. And Violet, lo, rain!

* * *

Talking of Miss Loraine, I see that her favourite colours are orange and black. What a mistake her parents made when they christened her!

* * *

She also informs us that her favourite foods are apples and beef. A sort of joint affair.

* * *

Good luck to "Polly with a Past." Hope she'll have a future.

* * *

It was a capital idea to select Edna Best for "Polly." Quite the Best Polly-cy.

* * *

I wonder whether I was alone in detecting the anomaly in a recent Charity matinée programme at the Shaftesbury. Both professionals and amateurs took part, and to show which were which the *amateurs* were "starred."

TOUCHSTONE.

"THE CIRCLE."

View of "The Circle," as retained by Tom Titt after his visit to the Haymarket. He calls it not a caricature, but a humorous drawing. All the dramatis personæ are represented with the exception of the footman, Miss Fay Compton and Mr. Leon Quartermaine joining hands at the top, and the other members of the cast being portrayed in more or less realistic attitudes.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2565.

ALHAMBRA (Leicester-square, W.C.).—"Robey-en-Casserole," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury avenue). — "French Leave," 8.30. Mon., Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — Will Evans in "Plain Mrs. Dripping," Noni and Horace, Russian Balalaika Orchestra, Beatie and Babs, Gerda Guida, W. H. Squire, Lily Fairney and Auriol Jones, Malcolm Scott, &c., 2.30 and 7.45. Gerr. 750.

COMEDY (Panton-street, S.W.1).—"The Ninth Earl," 8. Thurs., Sat., 2.30. Gerr. 3724.

COURT (Sloane-square).—"King Henry IV.." 8.15. Wed., Sat., 2.15. Gerr. 848.

CRITERION (Coventry-st.) — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Sat., 2.15. Gerr. 201.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., and Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane). —"Mis' Nell o' New Orleans, 8. Th., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.).—"The Rebel Maid," 8. Wed., Sat., 2.15. Gerr. 3527.

GAIETY (Strand, W.C.). — "The Betrothal," 8.15. Tues., Thurs., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"The Fulfilling of the Law," 8. Thurs., Sat., 2.30. "The Muddler," Mon., Tues, We., Fri., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.).—"Her Husband's Wife," 8. Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8. Thurs., Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W.C.).—"Aladdin," twice daily, 2 and 7.45. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

LITTLE (John-street, Adelphi).—Grand Guignol, 8.15. Thurs. and Sat., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30.

LYCEUM (Wellington-st., Strand, W.C.). —"The Savage and the Woman," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7517.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed. and Sat., 2.15. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Gerr. 4456.

NEW OXFORD (Oxford-street, W.) — "League of Notions," 8. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.). — Harry Lauder and Co., 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834.

PLAYHOUSE (Charing Cross, W.C.).—"Love," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES (Coventry-street, W.).—"The Charm School," 8.30. Wed. Thurs., Sat., 2.30. Gerr. 7482.

PRINCE'S (Shaftesbury-av., W.C.). "The Blue Lagoon," 8.30. Thurs., 8. 2.30. Gerr. 3400.

QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.20. Thurs. and Sat., 2.20. Gerr. 9437.

ROYALTY (Dean-street, W. 1).—"A Social Convenience," 8.45. Thurs., Sat., 2.40. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.30 Gerr. 6666.

ST. JAMES' (King-st., W.).—"Polly With a Past," 8. Wed., Sat., 2.30. Gerr. 1903.

ST. MARTIN'S (St. Martin's-lane, W.C.). —"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale," 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Tues., Sat., 2.15. Gerr. 416.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall," 8.15. Wed., Sat., 2.30. Gerr. 3028.

THE VARIETY WORLD.

Manchester Matinee for Ex-Service Men—George Robey and Newspaper Press Fund—Magicians Honour Arthur Prince—A New Tenor.

Manchester Hippo. Monster Matinée.

Sir Oswald Stoll's many beneficent activities on behalf of ex-Service men are well known, and it is, therefore, not surprising that he should be first in the field with a scheme to provide immediate relief from the dreadful privations of the ex-fighting men of Manchester and Salford. With this laudable object in view, Sir Oswald has organised a monster all-star matinée, to take place at the Manchester Hippodrome on Wednesday next, and so successful have been his efforts that £3,400 has already been realised, which amount will certainly be substantially increased before the event takes place, so that it seems likely that the Hippodrome effort will hold the record for the country.

Amongst the well-known artists who have positively promised to appear are Hedges Brothers and Jacobson, Dan Rolyat, George Carney, Ada Worthington, Haines English Ballet, the Beecham Chorus, Little Tich, Bransby Williams, G. S. Melvin, Tex McLeod, Peter Pariss, Leslie Elliott, The Four Meronas, Ethel Bull, Betty Barclay and George Glover, Muriel George and Ernest Butcher, The O'Gorman Brothers, De Biere, and Frank and Vesta.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that nine death levies are now due upon the 1921 book. Red stamps eleven.

George Robey and Newspaper Press

Mr. George Robey, with his concert at the Coliseum on Sunday afternoon, April 10, in aid of the Newspaper Press Fund, will have placed to his credit over sixty special entertainments in aid of various war funds and charities, by the means of which he has been successful in raising over £100,000. The entertainment at the Coliseum has for its chairman Lord Riddell, and Viscount Burnham (president of the fund), together with a large committee, are assisting Mr. Robey in his efforts.

Among the artists already announced to appear are Mr. John Coates, Mr. Edmund Gwenn (with special recitation written for the occasion by Rupert Hazell), Miss Edith Eatherley, The Gresham Singers, Mr. Rupert Hazell, Dr. Stewart Hunter (an old journalist whistler), Mr. Charles Hawtrey, Mr. Jack Morrison, Mr. William Murdoch, Miss Ruth French and M. Serge Morosoff, Danen, the Philomel Singers, Mme. Elsa Stralia, and Mr. George Robey. The best-known cartoonists connected with English journalism are preparing a souvenir of the occasion on original lines.

Testimonial to Arthur Prince.

One of the most interesting notes in that aptly named journal, "The Magazine of Magic," is the announcement of a complimentary dinner to be given by the Magicians' Club to Arthur Prince, the premier ventriloquist, on Sunday, April 3, at the headquarters, Dean Hotel, Oxford-street. There will also be a presentation, which will consist of an illuminated address, enclosed in a silver casket, and those magicians and ventriloquists who would like to have their names added to the list of subscribers should forward their subscriptions without delay to Mr. Will Goldston, 14, Green-street, Leicester-square, London, W.C. 2.

Mr. Goldston would also be glad if all those members who wish to be present at the dinner will kindly send in their applications for tickets at once. The demand for tickets is sure to be far greater than the supply. A capital entertainment, with an all-star programme, will be presented after the dinner.

A New Tenor.

Signor Cappelli, a new tenor, who gave a private audition at the Palladium yesterday, sings in the Spanish language, but gave one song in English, namely, "Because," which he rendered with much feeling and expression. His other songs were the Spanish serenade, "Lolita," the Neapolitan serenade, and "O Sole Mio." Possessing a fine mellow voice of great range and power, his singing is highly dramatic. His repertoire includes the following songs: "O Paradiso," "Romanza del Ferri," "La Donna e Mobile," "Lohengrin's Narration," "Vrine Canzone," and "La Paloma."

Occupying a seat at the extreme back of the stalls, one could hear every word ring out clear and distinct. But for a single recital at the Æolian Hall, Signor Cappelli is unknown to London, and his engagement by Mr. Charles Gulliver to appear at the Palladium on the 21st inst. should be very welcome to all music-lovers.

Daisy Taylor.

We regret to hear that Miss Daisy Taylor, the popular Scottish comedienne, is lying seriously ill with pneumonia in the Edgbaston Nursing Home, Birmingham. Her husband, Bert Nolan, writes us that so critical is her condition that he is staying in Birmingham, but is only allowed to see her for five minutes twice a day.

Southern Counties Cycle Union.

Lady de Frece, accompanied by Sir Walter de Frece, M.P., will present the prizes at the great cycle meeting of the Southern Counties Cycle Union at the Herne Hill track on Good Friday. One of the chief competitive items will be 15-lap Point-to-Point Scratch Race for the "De Frece" 75 Guinea Trophy, presented by Sir Walter de Frece, M.P., and Lady de Frece.

Hippodrome Matinée for V.A.B.F.

The Prince of Wales has graciously granted his patronage, and has also generously sent a cheque for £10, to the Variety Artists' Benevolent Fund matinée to be held at the London Hippodrome on Monday next, when "Aladdin" will be performed entirely by the children appearing in the pantomime. Amongst other distinguished personages who have taken tickets are the Earl of Lonsdale, Lord Lurgan, and Messrs. N. and M. Rothschild. Private boxes have been purchased by Viscount Burnham, Messrs. J. Buchanan and Co., Messrs. John Dewar and Sons, and Mr. Jas. W. Tate, the president. The Grand Order of Water Rats have generously taken £100 worth of seats; the Variety Artists' Federation and the Music Hall Artists' Railway Association, 50 guineas' worth each. The Eccentric Club, Messrs. Francis, Day, and Hunter, and Fred Kitchen are among other purchasers, and Harry Preston (of Brighton) and Hana Studios, Ltd., have sent contributions towards the expenses. There are still a few stalls and two-guinea seats left, and other prices are 10s. 6d. and 8s. 6d. and 5s. and 2s. 6d.; while rover tickets will be on sale on the day at 5s. Tickets, at all prices, can be obtained from the Secretary of the Benevolent Fund, C. Douglas Stuart, 18, Charing Cross-road, W.C. 2.

Wal as Waltonian.

Playwright, sketchwright, and songwright, Wal Pink is devoting his little leisure time in luring what antique authors were wont to call "the finny tribe." And so successful has he been lately that he has been able to allot to certain of his friends sundry salmon and plenty of pike!

Ernie Mayne.

The simple one, Ernie Mayne, was due to appear in town last week, but we hear that he was transferred to the Hippo., Liverpool. The popular comedian, however, could not be persuaded to stay away from town longer than four weeks at a stretch, as the garden at "Derwent" needs a little attention just now. Ernie, who is at Camberwell this week, will shortly introduce two new songs, "Jamson Jam," by Archie Mills, and "Whiskers," by Jack Foley.

The Terriers.

At the meeting on Sunday last, Ken Barton officiated as W.T.; W. B. Willby as V.T.; Bruce Green, G.C.; W. B. Raby, W.I.; George Wisdom, W.D.; Dick Sutherd, Y.B.; and Arthur Were, secretary.

A hearty welcome was extended to Terriers Bruce Green (past president), George Beachcroft, Jimmy Halma, and Syd Crossley upon their re-appearance in the Kennel.

Mr. Frank Dunlop was initiated into the Mysteries of the Order, W. Welsh acting as sponsor.

The following applications for membership have been received:—Second notice: Albert Zola (Wood and Zola); final notice: Reg Ewen.

Terrier Syd Crossley is leaving Euston on Friday evening at 11.45 p.m. for Liverpool, en route for Canada, and will be pleased to see Terriers at the station.

Early application is necessary for tickets for the Good Friday dinner.

Miss Connie Browning.

This clever young artist, who is playing the title-rôle in "Peter Piper" at the Princess's Theatre, Glasgow, has been awarded the first prize for the singer in

[Photo., E. W. Rich.
MISS CONNIE BROWNING.

the "Bubbles" Competition, given by the proprietors of Pears' soap, in connection with Feldman's famous production number, "I'm For Ever Blowing Bubbles."

Marjorie Stevens.

Marjorie Stevens, the brilliant young English dancer, has been specially engaged to appear at the Principal Palace, Barcelona, opening Saturday. She will be partnered by Sacha Goudin, and supported by a full corps de ballet.

"Cinders and a Spark."

Miss Dorothy Prince, daughter of Mr. B. W. Perry, one of the most popular cinema managers in the Liverpool district, appeared at the Birkenhead Argyle last week in a new act, entitled "Cinders and a Spark," which was greatly appreciated. The young lady has a charming appearance and personality, and possesses a most melodious voice, while her acting in the sketch was marked by much talent, sweetness, and vivacity.

For South Africa.

The following artists sailed from Southampton on Friday last, the 11th inst., per R.M.S. "Balmoral Castle," to fulfil engagements with the African Theatres Trust, Ltd., booked by the I.V.T.A., Ltd.:—Dudley Dale, Morris and Bella.

John, Harry, and Burton Lester.

John, Harry, and Burton Lester are appearing in town next week at the Finsbury Park Empire after a most successful four months' tour of the provinces. As usual, these popular artists have something new to offer their numerous London admirers.

"The 1921 Passing Show."

Messrs. Julian Wylie and Jas. W. Tate, who are presenting "The 1921 Passing Show," which opens at the Empire, Preston, on Easter Monday for a tour which extends throughout the year, wish it to be distinctly understood that this production is entirely new in every respect, and is not a new edition or a re-hash of anything seen or heard in any previous show of theirs bearing a similar title. The book is again by Lauri Wylie and the lyrics by Clifford Harris and Valentine, the mise-en-scene being by Julian Wylie, and the music by Jas. W. Tate.

Harry Angers is the principal comedian. The cast also includes Renee Reell, Minnie Love, Garry Lynch, Evelyn Lynn, R. J. Connor, Paul Kallis and Bert Escott. The four big scenes represent Hearts, Clubs, Spades and Diamonds, and the compere is the Joker. The eight scenes are as follows: The Cards are on the Table, Port Lovelight, The Ministry of Waste, A Vegetable Garden, Mr. Little's Parlour, The Automatic Club, Entertaining the Prisoners, and The Hall of Diamonds.

Key and Keyworth.

After an absence of five years from town, Cyril Key and Jenne Keyworth made their reappearance at the South London on Monday evening, and were given a hearty reception for their original entertainment, which proved such an enormous success upon their recent tour in South Africa.

Dan Bros. and Sherry.

At the Metropolitan this week, Dan Bros. and Sherry conclude their present season in town, and on Monday next commence a provincial tour at Aston. We are informed that the partner who gives the whistling solo in this act does not use any mouthpiece, as has been suggested.

Doris Ashton.

That popular soprano, Doris Ashton, has, we hear, been booked for further tours on the L.T.V., Stoll, and other tours, extending over the next five years. Negotiations are now in hand for this talented vocalist to visit America in the autumn, providing her present dates can be postponed. Next week Miss Ashton reappears in town at the Chiswick Empire.

Billy Caryll.

Whilst at Mexborough recently Billy Caryll, who is doing so well with Harry Slingsby's revue, had the misfortune to poison his foot, and was compelled to rest for two days. With the aid of a couple of sticks, however, he managed to get to the theatre one evening, and saw the show for the first time, being very enthusiastic in praise of Charlie Weaver, who played his part. Last week the show was at Leeds, and is this week at Mansfield. We hear that Hilda Mundy and Billy are arranging a party for the Lincoln to-day.

Harry Kynman.

For the past eighteen months Harry Kynman, the popular baritone, has been having a very successful time in Harry Slingsby's revue, "Oh! Laugh," and last week, at Leeds, he stepped in and played juvenile lead in place of Billy Rutherford, who had met with a slight accident. Harry gave an excellent account of himself, and was complimented by all concerned for his clever performance. Next week he is appearing at the Tivoli, Hull, for the week, in his single act, featuring "Omaha," with which he has already made a big hit.

"The Garden of Anna."

We hear that the rehearsals for the above new show, which will be produced early next month by N. P. Harrington, are shaping extremely well. That popular comedian, Harry Shiels, will be featured in this playlet, which will be finely staged.

Dan Barker.

Dan Barker, the well-known stage manager and scenic artist, has been appointed by Moss' Empires, Ltd., to take over the position as resident stage manager of the Empire, Sheffield, and will commence his duties there on Monday. Dan has had experience in almost every branch of the business, and can design, build, and paint his own scenery, etc.

Joe Halliwell.

Readers will regret to hear of the misfortune which has befallen Joe Halliwell. He went into St. James's Infirmary with a bad toe, which was amputated, but later it was found imperative to remove the leg to above the knee to save his life.

Miss Ina Hill.

Miss Ina Hill introduced Horatio Nicholls and Worton David's new ballad, "The Memory of a Song," at the Palace, Camberwell, on Monday, and made a great success with this beautiful ballad.

Miss Elsie Gregory.

Miss Elsie Gregory continues to make her usual success with "They'll Never Know Me in Old Dahomey." She is playing the Hippodrome, Willesden, this week.

Betty Brown.

In the panto. at the Alhambra, Glasgow, recently, Betty Brown contributed some excellent work in a small comedy part, and was also seen to advantage with a number, "Come On Papa." Last year Betty played at the New Theatre, Cardiff, and was until recently associated with Fred Karno's productions. In a few weeks we may see Betty in a double act on the halls, with Jack Cunard.

Nathano Bros.

The Nathano Bros. sailed by the Imperator for America recently, and after a brief visit to their home, commence a season at Norfolk, Virginia, Steve and Nat. are due back here in July, when they open on the Moss' tour. In their absence, Ernest Edgerton is looking after their business affairs.

Megan Bros.

That entertaining pair of eccentrics, the Megan Bros., were in town recently at the Euston, and had a very successful time. This act, which is well booked ahead through Mr. Michael Lyon, opened on the Thornton circuit last week, and will be back in London in three weeks' time at the Hackney Empire.

Karl Edwards concluded a successful engagement recently as principal comedian with Mr. and Mrs. R. A. Maddox's pantomime, "Jack and Jill," his second season under the same management. As the dame, his sound comedy work and capital songs proved very popular, his "Spanish Princess" burlesque being responsible for hearty laughter.

BRINSWORTH ENDOWMENT FUND.

This week's list of subscribers to the Brinsworth Endowment Fund, the scheme for placing the Old Pro.'s Paradise on an independent footing, is not quite up to the average, but it is hoped the slight slump is only temporary. Mr. Harry Blake, the hard-working treasurer, will not be satisfied until many more guineas have come in, and it may be repeated that in addition to helping a most deserving cause, these handsome autographed certificates will be cherished mementoes in the years to come. The distinction of being the youngest certificate-holder belongs at present, we think, to Master Paul Lotinga, the young son of Ernie Lotinga. Another youthful holder is Jack Donnell (the 11-year-old son of Gillin, the ventriloquist), who, as we announced last week, sent along a guinea out of his first week's salary as a music-hall artist.

Rosie Loyd, in enclosing her cheque, writes: "Best wishes for every success to the scheme."

Arthur Godfrey writes: "All good wishes for the success of your efforts on behalf of the fund."

W. Scott-Adacker writes: "I have pleasure in enclosing a cheque for a guinea, my 'little bit' towards the excellent fund."

W. H. Eldon (late Bertini) writes: "Hope you will be successful in your great effort for the Home."

Sam Mann writes: "I hope that your efforts will be more than successful."

The latest subscribers to the fund are:—

Miss Rosie Lloyd	Harry Masters
Miss Ida Barr	(L.T.V.)
Miss Mary Werner	W. Scott-Adacker
Miss Minnie Duncan	Dick Sutherd
Albert Whelan	Albany Hotel,
Sam Mann	Twickenham (per
John Humphries	T. F. Ashdown)
Arthur Godfrey	Brixton Motor
Charles R. Whittle	Works, Ltd. (per
Bert Southwood	C. F. Whale)
Tom Morton	Hand and Sceptre
Roy Rice	Hotel, Tunbridge
Harry Bedford	Wells (per W. H.
Jack Newton	Eldon)
D. Mairs	

Remittances to Harry Blake, hon. treasurer, V.A.B.F. Offices, 18, Charing Cross-road, London, W.C. 2.

Miss Mary Mackie.

Miss Mary Mackie, who is playing her single act at the Alhambra, Glasgow, this week, made an instantaneous success with Horatio Nicholls' and Worton David's big song, "God Gave Me Wonderful Dreams," on Monday.

Les Brissions.

A new and original dancing act just over from the Continent, and presented by Les Brissions, was accorded a gratifying reception recently at the Chelsea Palace, and are in town again at East Ham.

Jack Kellino.

The musical comedian Jack Kellino, who provides new material on his return visits to each hall, resumed the Stoll tour at Leicester recently, and on Monday returned to town at Wood Green, to be followed by a season on the L.T.V. circuit.

Fisher and Lea.

That wonderful pair of ball-room dancers, Fisher and Lea, made a welcome reappearance in town recently at the Shoreditch Empire. On Easter Monday they will be appearing at Golders Green Hippodrome.

The Anartos' New Act.

At the Hippo., Devonport, recently, Lawrence and Arthur Anarto produced an entirely new act, which they introduced at the Victoria Palace the following week, and which proved an enormous success. At the conclusion of the panto. at the T.R., Newcastle, recently, Lawrence and Arthur were the recipients of many useful gifts, and they tell us that it proved their happiest engagement in panto. for the past twenty years.

A Popular Manager.

Mr. Ed. E. Hart, who has acted as resident manager of the Empire Theatre, Belfast, for some time, has been appointed assistant manager of the Theatre Royal, Edinburgh. On the occasion of his departure from Belfast Mr. Barney Armstrong, on behalf of the staff of the theatre, presented Mr. Hart with a beautiful suit case, Mr. Hart suitably acknowledging the gift. He has left Belfast with best wishes from his many Irish friends.

Tex. McLeod.

The rope and yarn spinner, Tex. McLeod, was one of the principal attractions of the programme at the Hippo., Bristol, the other week. A local paper described Tex. as a comedian of the front rank, and his excellent topical patter came in for special praise.

Irene Shamrock.

Having recently concluded a successful engagement in "Flashes," that versatile young entertainer, Irene Shamrock, resumed her single act recently at the Ardwick Empire, and last week appeared in town at the Bedford Palace.

Noni.

Noni, the Anglo-French musical clown, is a big favourite with Coliseum audiences, and last week he scored his usual success, his eccentricities being responsible for hearty laughter the whole time he occupied the stage. This week Noni is at the Hippodrome, Aldershot, and next week goes to the Continent for a well-deserved holiday, which will be spent motoring to Paris, Monte Caro, Nice, and Marseilles.

Southwood and Pink Lady.

One of the outstanding features of the bill at the Hippodrome, Golders Green, last week, was the act presented by Southwood and Pink Lady, who scored a popular success with their pleasing entertainment of songs and burlesques of old and modern tunes. This week they open on the Moss tour at Liverpool, and will be away for about two months.

Miss Vera Kitchen, the child dancer, who was last week starring at the Mile End Palace, is a niece of Mr. Fred Kitchen, the well-known comedian. Her father, Mr. Rube Kitchen, who is also well known on the variety stage, has lately turned his attention to producing.

MY MUSIC HALL TOUR.

PERCY TARLING MIXES NEW WITH OLD—OLYMPIAN STRENGTH—"THE POACHER" AT THE METROPOLITAN.

I departed from my usual custom last week, and visited the Victoria Palace, despite the fact that I had been there the week before. I did this because the Victoria Palace is one of our best music halls, and I have not given it as much attention lately as it deserves. Frequently, when hopping from one hall to another, I have had to miss the first or the last quarter of the programme, and I determined this time that I would see the entire show, come what may.

At the Victoria Palace.

There was plenty of inducement. Beatie and Babs, Lois Barker and Percy Tarling, Stanley Kirkby and Harry Hudson are not people one cares to miss, and the programme included other good names as well. Beatie and Babs have not introduced anything new since last I saw them, but the audience gave no hint that they wanted any change, revelling in the eccentricities of Babs, and roaring at her Jewel Song. Lois Barker and Percy Tarling, on the other hand, brought out some new material, including a song, in which Percy proposes to Lois over the telephone. Percy departed from tradition also when spinning his anecdotes. I think the story I liked the best was about a "fresh air fund" urchin who came upon a pile of empty condensed milk tins in a wood. "Come 'ere, A.1.," he cried, excitedly; "I fahnd a cow's nest!" Another new item was a monologue, entitled "I Wonder What It Feels Like To Be Rich?" They concluded with their familiar moon song, which is far too tuneful to cut out.

Kirkby and Hudson gave a rollicking selection of songs, beginning with "sporty" ones, and ending with "The Body of the Cat." The latter was easily the best. One hears so many "sporty" songs apropos of ladies' clothes, that it is a relief to find real talent allying itself to subjects which are intrinsically humorous. "The Body of the Cat" is excellent fun, and I hope Kirkby and Hudson will work up more songs of this type.

I hardly recognised Arthur Ferriss as an inebriate. He nearly always appears as the daft boy of the family, but he is equally funny as the tipsy man who swears he will not have more than five drinks, but loses count when he has had four, and so starts again.

The Flemings, looking like alabaster statues, gave their wonderful display of muscular strength. I wonder whether, just as an actor gives his greatest performance when worked up to an emotional pitch, strong men can also be inspired to muscular heights under appropriate and auspicious conditions? The Flemings suggest that this is so. They appear before you white, unreal, statuesque. Their severe and grim expressions suggest, almost, that they are sacrificing themselves to some god of strength, to whom they could not dedicate such mighty deeds in prosaic garb and setting. Of one thing I am certain. The god of strength—Vulcan, wasn't he?—must be quite satisfied by their performance, and has doubtless invited them many times to Olympus.

There were many funny moments during the tumbling turn of The Buchanans. Eric Randolph, the well-known tenor, in a delightful and artistically presented song-scena, "The Singing Vagabond," assisted by Miss Margot Joyce, scored a great success. And a first-rate programme was completed by Daly and Mary.

At the Metropolitan.

I would like to devote the rest of my space to a short play which I saw at the Metropolitan, after I had left the Victoria Palace with a sense of duty pleasantly fulfilled. This play was J. O. Francis's hundred-pounds-prize play, "The Poacher," acted by the Hopkins Family of Welsh Players. This is one of the best sketches I have ever seen on the halls. If I have seen a better, I cannot recall it. The story is a simple one, and little is conveyed in the mere telling. An ex-poacher, trying to reform at the instigation of the local clergyman, is sorely tempted by his poaching partner to try and capture a certain rabbit, which has fooled the neighbourhood for weeks. He is a sportsman, and loves the rabbit, as one loves a clever and honourable opponent, and the pictures which his old working partner draws of their jaunts under the moon, with the silence of night and mystic nature all around them, work upon him strongly. A moment of extraordinary dramatic intenseness occurs when the poacher brings out a snow-white ferret. I never dreamt that the sight of a ferret could move me so much. In the end, when the clergyman has been discovered to be after the rabbit himself, the ex-poacher gives way, and rushes out into the night with his companion to resume the old sport.

Of course, the moral sounds all wrong. You should not sympathise with the poachers. But the curious part of it is that you feel they are far nearer greatness than the clergyman, and even the policemen in the audience applauded when the poacher exclaimed, defending himself, "God gives chickens to some, and to those who haven't got any chickens He gives hands!"

The play was splendidly acted. I strongly advise you not to miss it.

By rather a funny coincidence, the other sketch on the programme was a Scotch one, "Oh, Mother!" played by Ellis Drake and company. I have seen this amusing sketch before, and found it as funny as ever. Crasey, Hicks and Pass created a lot of laughter with their comic dancing, in which they appear with dummy partners, and confuse you as to whose legs belong to which; and Norman Carrol gave a neat entertainment of the drawing-room order. He has a good personality, and is clever at imitating types. Other appreciated turns were Arthur Lewis, the dancer; Hobart and Hobbs, in a good comedy scene; and the Ko-Ten-Ichi Troupe. This troupe would be useful in a drought, since they can produce water from anywhere you like—from a poker, for instance, or from the top of your head.

A turn of particular interest was Jean Allistone, supported by Avis-Childs Dancing Sextette. Jean is an attractive person, with considerable personality and vim, and her six male dancers are also clever. All their songs and dances were good, the best being the coster ditty.

EXTRA TURN.

Bert Terrell.

Last week, at the Empire, Leeds, Bert Terrell, the popular Dutch comedian and vodeller commenced his provincial engagements, and met with great success. Bert will be away for nine weeks, returning to town to open on the L.T.V. halls.

W. G. Watts.

The coon delineator, W. G. Watts, is, we hear, having a very good time on his provincial tour, his song, "Carolina," written and composed by himself, being a big hit. This week W. G. commenced his Scottish tour at Hamilton.

Ching Wu.

That clever Chinese illusionist, Ching Wu, is again in town, and meeting with enthusiastic audiences around the Stoll tour. He had a very successful week at Shepherd's Bush, and is this week at the Coliseum. He will be in London for two months.

The Unique Siffleuse.

Miss Dorothy McBlain, the unique sifflеuse, is returning to town after her successful Northern tour, and is opening at the Kingston Empire next week (March 21), with some new numbers, which have been specially written for her, and will introduce both her throat whistling and elocutionary powers.

Glasgow Society of Magicians.

The Glasgow Society of Magicians has nearly 100 members, and meets every Tuesday for interchange of ideas and new business, or more elaborate variations of old tricks. On Thursday they give a public performance, when a strong array of magical talent is announced, in addition to vocalists and a ventriloquist.

Bath Hospital Concert.

Members of the company appearing at the Palace Theatre, Bath, last week, by the courtesy of W. S. Pearce, gave a concert at the Royal United Hospital on Thursday afternoon, which was much appreciated by the patients and the members of the nursing staff present. Those who appeared included Miss Phyllis Beaden, Wee Georgie Harris, and "The Three Boys"—Wright, Connelly, and Mack—Mr. Canning (of Miller and Canning), and Mr Martin Henderson. Dr. Meine also contributed to the programme some well-rendered violin solos. During the afternoon Mr. Shepherd, the secretary, voiced the thanks of the patients, and of the staff, to Mr. Pearce and the artists for their kindness in coming among them. Mr. Canning, in response, said it was a pleasure to them to do all they could to bring happiness to others. They had enjoyed being there just as much as the patients had enjoyed having them.

Frank Whitman.

The dance-mad fiddler, Frank Whitman, was again appearing in Manchester last week, and his reception at the Ardwick Empire was of the most enthusiastic description. This week Frank is appearing at Leicester, and on Monday opens again in town at Wood Green.

Frank Benson.

A great favourite at Leeds last week was Frank Benson. We hear that Frank is shortly producing a new number, in which he will appear as a telegraph lad, and will have the assistance of two others. The number has been written by Dick Batch. Frank, who is booked ahead on the leading tours until 1928 through Mr. George Barclay, is resting for the next two weeks owing to throat trouble, and will resume his engagements at Birkenhead. His next appearance in town will be at New Cross On April 11.

"The Spirit of the Dance."

Miss Elna Maude, "The Spirit of Dance," returns to the Palace Theatre on Monday with a quite new "Chicken Dance" of her own creation, and a Spanish measure in which she has been specially coached by Cavalier Coccia. Miss Maude has been invited to accompany Sir Harry Lauder on his forthcoming American tour.

Suther.

The one-man musical revue presented by Suther has been meeting with much success in the northern towns for the past eight weeks, and is this week at the Empire, Sunderland. Suther returns to town on April 18.

Rice and Werner.

That funny comedy act presented by Rice and Werner, which has been meeting with much success in the provinces, returns to town on April 4 at Finsbury Park.

The Hastings Musical Festival is being held in the Hastings Pier Pavilion and the Drill Hall during the four days commencing on the 14th inst., when Mr. Ernest Fowles gave a lecture recital on "Great British Composers." On other evenings concerts will be given by the prize winners.

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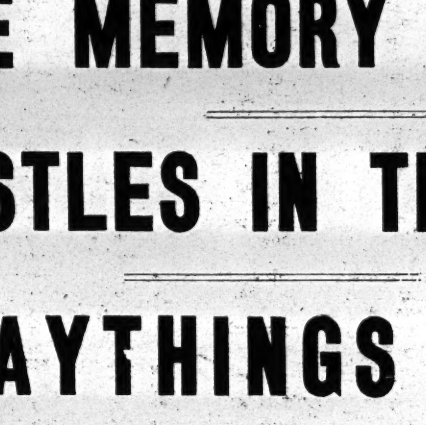
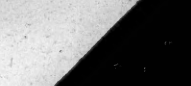


The World Winner



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THE LONDON MUSIC HALLS.

THE COLISEUM.

Comedians of the "silent" type, who do funny little odd tricks and make funny little gestures the while, are reasonably often met with, and nowadays "get over" with all the success they need. But one such, like Manuel Nega, who is at the Coliseum this week, easily tetmpts one to put him in a class by himself. There is no especial reason for it, except that he is so original; but that reason, after all, is a very good and well appreciated one. His originality largely lies in the way in which he masters the difficult art of burlesque mime. Ching Wu follows with his mystifying Chinese illusions, very notable among which is that involving the seeming "change-over" of himself from his own body to that of one of his assistants.

Then, after Mr. Will Evans' farcical and much enjoyed "Plain Mrs. Dripping" (the only "turn" that remains from last week), is the popular W. H. Squire Trio. On Monday afternoon the eminent composer-'cellist was at his best in two Russo-Greek songs of his own arrangement; while Miss Auriol Jones, the pianist, played the Mendelssohn Concerto (Last Movement) as brilliantly as she always does; and Miss Lily Fairney sang that sweet little "Night Nursery" song of Claude Arundale's. Beatie and Babs follow in their "Frivolous Fragments"; and then the Danish prima ballerina, Gerda Gulda.

Mlle. Gulda proves herself a very talented young dancer, her "point" work being especially neat, her "jetteés" and "battements" admirably produced, and her character work, though always suggesting that she is essentially at home in "happiness" measures, natural and in very fair comparison with the particularly fine character work of others that has been watched at the Coliseum on several occasions.

Malcolmn Scott, the "Woman Who Knows," is always popular; and the new Russian Balalaika Orchestra, with M. Vladimoff, selects from a charactetristic series, and a very beautiful series, of, mainly, folk-songs. The quaint instruments of the players were listened to with especial interest on Monday, when "Brightly Shines the Silver Moon" was the number. The orchestra has the aid of Mlle. Talia Mey, vocalist, and M. Wania, the Russian dancer so eminently popular in town; who, on this occasion, appears with Mlle. Olia.

The "bill" concludes as well as it opens—with quite a remarkable "line" in seals, one "Jellicoe," who simply revels in his work from the time he dashes on in the sidecar of a motor "bike" to the time he is well settled down to a rustic picnic with his charming possessor, La Petite Nina. This fine act is presented by the well-known animal trainer, Captain Woodward.

THE PALLADIUM.

The usual good all-round programme is provided at the popular Gulliver house in Argyll-street. Harry Weldon, the popular burlesque comedian, is making a very welcome return here, and with his "Going to See Virginny," and his vocal effort, "As I Passed by Your Window," elicits shrieks of laughter, as do his comic contributions. George Carney, in his song scenas, gives an artistic turn, and one full of fun and latent humour. His "Hindoo Howdo" is a gem of iconoclastic satire with its constant anachronisms. His other song, "Stony Broke in No Man's Land," has its pathetic side as well as its dramatic, and he had to give his well-known "Hokey Pokey" song in response to the determined encore.

Jay Laurier's unctuous humour and droll delivery never fail to create merriment, and his "Emmalina Brown," and the little dance with which it is embellished, cause roars of laughter. The home-made Bandoliero is a credit to Laurier's ingenuity, and gives our friend a nice "easy" as far as singing is concerned.

May Henderson, with her exuberant spirits, is another great favourite. "Fancy Me," and "He Put His Arms Around Me," form excellent vehicles for her humour. Laddie Cliff rattles through his turn with song, dance, and story. His songs of nomenclature and the "bull fighter" go with a swing from start to finish. A bright vocalist and neat dancer, Lily Lena, in a fetching bonnet and pretty gown, tells us how they go courting in "Lancashire," and then in a neat little Air Force costume she sings of "A Good Little Girl Like You."

The Saschoffs, the Slovac singers and dancers, are seen in a typical Russian dancing exhibition, notable for its wild whirling and gymnastic gyrations and other wonderful terpsichorean evolutions. The Yamayama Troupe of Japanese equilibrists give a wonderful display of all the latest acrobatic novelties. Frank Dent gives a capital and quaintly clever juggling act, his tricks being very neatly and dexterously done. His hat trick is especially good.

HOLBORN EMPIRE.

The inclusion of Harry Tate in any bill is a guarantee of good business, and this popular star, who is the headliner this week at the popular Holborn house, had his usual hearty reception on Monday evening. Harry's sketch, "Fishing"—one of the best of his many funny episodes—never went better, performer and auditors being equally pleased. Renee and Godfrey, in a clever dancing and musical turn, evoked much applause, the extreme grace and agility of these youthful artists being very refreshing.

King and Benson, after a riot of fun played at high speed, left a panting but highly pleased audience to recover its breath, and the Melody Makers, with sweet harmony, a fine number just issued by Feldman, "The Trail to Home," and a new stage-setting and get-up, contributed a welcome and novel act.

The droll humour of that unctuous comedian, Mr. Adam Tomlinson, displayed both in song and story, was punctuated by laughter throughout, a spontaneous recall resulting; and the Nelsons, in a high-grade skating act, agile, graceful, and daring, with a comedian of no mean order thrown in, were received with acclamation. Miss Maggie Carr, with neat dances and clever banjo playing, gave a pleasing turn; the Fayer Four—vice Nora Delany—gave their delightful vocal and instrumental mélange, and Miss Nellie Wigley, an ideal "principal boy," charmingly attired in a becoming "Claude Duval" "get-up," sang sweetly and danced deftly. The Venecourts, with their acrobatic speciality, and Kiddy Kennedy, described on the programme as a "lovely little lump of talent," completed a very satisfactory bill.

VICTORIA PALACE.

There is the usual excellent and varied programme here this week. William Burr and Daphne Hope give a very pretty and witty song-scena, "A Fireside Flirtation," quite a gem of humour, natural and unforced. "Hushaby," the lullaby by Daphne, is very sweet, and it is followed by the amusing interlude between Lord Kentucky Puddle and Lady Lousiana Loo. William's love-making in verse is very neatly turned and highly original in its mirthful jollity. This act was immensely popular with the audience, and deservedly so. Both are good vocalists and resourceful comedians. Sid Howard appeared as deputy for Rolf Wilton; his musical medley and other contributions being very heartily received.

Scot and Whaley, the popular coloured comedians, with their clever cross-talk, were great favourites. Their drama of "Hawkshaw the Detective" creates much merriment owing to the ludicrous mistakes of the ebony-coloured coon. Cissie Lupino made a great success with "Jack in the Box" song and dance. The Strength Bros., equilibrists, give a good display of skilful hand-balancing and gymnastic feats, deftly executed. Miss Ruth Astor's international impressions of celebrated players, including Miss José Collins, in "The Southern Maid," Mrs. Patrick Campbell, in "Pygmalion," Ella Shields, in "Burlington Bertie," &c., were very popular.

Tucker, the singing and dancing violinist, with a very pretty backcloth, puts in some very good work and is heartily received. "Playthings, My Playthings" is quite pathetically and dramatically rendered. His little tricks and mannerisms, too, are very taking, and tinged with humour and observation. The clever act of Cornalla and Eddie, "Toss 'Em and Miss 'Em," completes.

THE EUSTON.

The popularity of Du Calion was very clearly demonstrated on Monday evening at the Euston, where he is "topping the bill" this week. The quips and antics of this verbose and vivacious vaudevillian (that alliterative habit of his is highly infectious) were given to the accompaniment of an incessant ripple of merry laughter and applause. One is apt to underestimate his ladder feats owing to the consummate skill with which they are performed; they look so easy—to him.

The characteristic Yorkshire humour of Gilbert Payne is seen at its best in one of his "Bingle" episodes, "Clicked Again." There is literally a laugh in every line of this diverting little sketch, which concerns the attempt of a fraudulent guardian to rob his ward by marrying her to Bingle, and so obtain her fortune. His schemes are discovered and brought to an end by the sudden appearance of a man in blue, as is Bingle's romance by the appearance of his "old woman." An unusually attractive singer, Maud Hughes, is making her appearance here this week. Possessed of an excellently-trained soprano voice, which she uses with well-jdged expression, allied with clear diction, she was heard to advantage in an operatic excerpt and a modern ballad, receiving a well-deserved and rapturous reception.

That clever pair of youngsters, the Two Cures, in their Cockney singing and dancing turn prove another popular turn, whilst Norman White's concertina-playing automaton forms an entertaining "musical mystery." The well-known comedian, George French, has a first-rate parody on the song, "Joan of Arc." The Four Sisters Martelloni, acrobats and equilibrists, and Lily Eyton complete.

THE GRANVILLE.

An element of novelty was early introduced into the programme here by Jack Tarr. After a breezy entrance, with hornpipe, in true nautical vein, Jack discloses his "mascot" in the shape of a fiddle which he knows how to play. Capital lighting effects and his own picturesque setting enhance the value of Mr. Tarr's act, and he had a big reception (with encore). Those popular artists, Tom and Marie Motramo, were responsible for a good quarter of an hour's honest amusement, whilst Mr. Will H. Fox amazed and delighted everybody with his many and extraordinary methods of playing the piano, Wyn and Ivy scoring well with their bright medley of song, dance and dialogue entitled "Cinders."

The rapid rise to the front rank of Mr. Howard Rogers, the new star, is easy to explain. An easy and natural style, a keen sense of character, and a pawky humour, are all exhibited in his turn, wherein he successively impersonates a farmer, a knut, and a curate. All capital material and loudly applauded. There is something refreshingly original about the work of Billy Poluski and Joe Mott, which commences at their novel and surprising entrance and continues throughout their turn to their unusual mode of departure. The talented couple have certainly sought out untrodden paths in the realms of patter with great success, and their "tabs" call on Monday was a well-deserved tribute to the originality of their new act. The popular comedian, Mr. Tom E. Hood, has a good character-number, "The Parcel-Man," replete with many an effective gag. Last, but not least, the Olracs provide a quarter of an hour of unrestrained merriment with their knock-about act, in which acrobatis talent and genuine humour are cleverly combined. The Olracs, who include one Military Medalist in their ranks, are decidedly "some" turn, and each one of the six knows his or her work from A to Z.

CAMBERWELL PALACE.

Ernie Mayne, who occupies a prominent place on the bill here this week, is singing a new number, "Valsing," which proves an excellent medium for his comedy powers. His other song, "My Wife Makes Me Call Her Teacher," is also very popular, and Ernie had his audience laughing heartily all the time he was on the stage. Bransby Williams delighted the audience with his clever "Stage Door Keeper" character study. His recitation, "The Difference," adds variety to his act, and his reception is of the heartiest. Gus Harris, the popular character comedian, makes a big hit with "Sweet Marie" and an operatic impression, and he has some smart patter. Vera Wootton, the dainty comedienne, is very popular in "Come on, Papa," and other numbers.

Lake and Barrasford provide a most refreshing and entertaining turn. Vivacity and vocalism are their strong points, and they score heavily in two good comedy songs, "It's the Man Who Pays" and "Thyroid Gland," and also in a pretty ballad, "Kiddie." Lucille Benstead, the popular and talented Australian vocalist, has a hearty reception, her beautiful voice being heard in "Angus Macdonald" and "My Curly Baby." Phil Kauffman does well with a coon song, and Betancourt, the French Cuban wonder, has a wonderful reception for an act that must be seen to be properly appreciated. Laurie Devine, in song and equilibrism, and Gilbert Heron and Co. in the dramatic playlet, "In the Dark," complete.

HAMMERSMITH PALACE.

Mr. James Molloy is presenting an excellent bill here this week. Gus Elen is in splendid form and had a hearty reception for his three songs, "She's Just the Sort of Mother," "A Nice. Quiet Day," and "Alf a Pint of Ale." The popular Poluski Bros. have a capital sketch in which they play Sherlock Holmes and Sexton Blake. It is full of humour and creates hearty laughter throughout. Jay Whidden, the versatile violinist and entertainer, had a hearty encore, to which he responded with some very fine trick playing. Bert Lee scored with "My Idea of Heaven," as he did with "The Girls—I Like Them All." Nora and Barney Moor present a picturesque Irish sketch, and render the various airs delightfully, "A Bit o' Blarney" being very well received. The Royal Bartle Quartette are a very talented turn. Essie and Babs both do clever work on the concertina, and are good vocalists and dancers; in addition, an Early Victorian dance was a great success, as also was a concertina solo with variations. Miss Effie Mann sang "The Birds Have Come Again" and other selections from her repertoire, and met with a very gratifying reception. Will Collinson presented a burlesque in two scenes, "Enery's 'Oliday," which is full of capital fun, describing, as it does, various incidents connected with packing for the seaside, and adventures on the sand; and Larry Lewis, comedian, completed.

"TOO MANY GIRLS," AT PENGE.

Mr. Lew Lakes' first presentation of Mr. Robert Courtneidge's production, "Too Many Girls," was seen at Penge on Monday night. Nothing seems to have been spared to make the show a success. The dresses and scenery alike are excellent, and the production altogether a most attractive one. Mr. Gus McNaughton heads the cast as Tim Grogan, and very funny he is throughout. In several of the burlesques, notably the "Blackpool" one with Miss Jessie Preston, Mr. McNaughton is at his best. Miss Preston, in a low comedy rôle, is very funny, too, and Mr. Jock Preston also does well in the comedy line, his Roger Grogan being a very humorous portrayal. In the part of Lady Sybil Barclay, Miss Dorothy Vaughan is a big success. Her songs, "Up si daisy," and "Racing," are well rendered, and she looks most attractive in her racing costume and in the last scene, the Chu Chin Chow burlesque. Mr. Wilbur Lenton in the light comedy rôle of Tom Billiter, acts throughout with resource and uses his fine voice to advantage in "All Girls" and in the duet, "Till To-day," with Miss Della Butler, a very sweet Sheila. Miss Butler sings delightfully "Through the Night" and "Irish Eyes of Grey." Messrs. Fred Lenard, J. Baldwin, and J. Marquand all assist in the comedy line, and mention must be made of Mr. Eric Le Fre's drunken swell dance, and of the dances by Eric and Irene Le Fre. A male voice quartette and a magnificent chorus contribute to the success.

"THE ELUSIVE MELODY."

At the Chiswick Empire on Thursday afternoon, the programme included "The Elusive Melody," a new act, which the author and composer, A. Emmett Adams, describes as a "musical frisk" in two scenes, and which is destined to become a popular success if one may judge by its hearty reception. At the opening, a party of jolly fellows are seen strolling homewards after visiting the latest musical comedy, and introduce themselves by singing a lively number, "Piccadilly-Mayfair." They are followed by the man in blue, who, however, only makes an entry in his note-book. In the next scene, we see one of the party (Yorke Bailey) scrambling out of bed towards the piano, and endeavouring to recall the haunting melody of the previous evening. Eventually he knocks up his companion in the next room, and the former then sings a delightful number, "Quaint Love Song." Still unable to remember the famous melody, the boys bring other companions from upstairs. Then Denis Hoey is heard to advantage in a good baritone number, "Rousin' Rhyme," which is followed by "Daddy's So Tired," by Yorke Bailey (which will undoubtedly prove one of the author's most successful numbers), and which was sung in harmony by the other members. At the conclusion of this song, one of the party suddenly remembers the tune of the "elusive melody," and the party let it go for all they are worth. This is a very refreshing and excellent show, and the above-mentioned artists, and Bertie Wilson and Leslie Culmar, and the author, are to be cordially congratulated on its success.

Ina Hill.

The popular prima donna Ina Hill, now happily recovered from her recent indisposition, has just secured a ballad from Francis and Day entitled "Sweet and Low," which she introduced last week at Collins's.

Miss Violet Trevenyon introduced Feldman and Co.'s new song, "I Thought You Loved Me," to patrons of the Brixton Empress on Monday, and met with much success.

PERFORMING ANIMAL ACTS.

PROHIBITION BILL READ A SECOND TIME.

IMMEDIATE ACTION IMPERATIVE.

Events of the gravest import to proprietors of performing animal acts have occurred since our last issue, and unless immediate action is taken the performing animal act will cease to be possible as an item of entertainment.

A Bill prohibiting the exhibition of performing animals was introduced by Lt.-Commander Kenworthy into the House of Commons on the 7th inst. and read a first time.

Just after midnight on Wednesday it received its second reading, and was referred to a Standing Committee. Failing a strong effort on the part of those concerned, the Bill will be rushed through the house, so that in twelve months' time performing animal acts, over which so much patience, trouble, and expense have been lavished, and which give so much delight to audiences, will be no longer permissible in places of public entertainment.

No opposition was put up at the second reading of the Bill, and the Committee stage will be entered upon shortly after Easter. It is imperative, therefore, that a campaign against the measure should be immediately organised. The evidence which we have published in past issues and that furnished below, should be sufficient to convince the House of Commons that the Bill is an unnecessary one and, without doing any good, would inflict unmerited hardship upon a large portion of the community.

Text of the Bill.

The Bill, which is supported by Mr. Bottomley, Mr. William Graham, Captain Elliott, Lieut.-Col. Walter Guinness, Dr. Murray, Mr. Inskip, Mr. Spoor, Col. Penry Williams, Mr. Trevelyan Thompson, and Mr. Raper, is as follows:—

A Bill to Prohibit the exhibition of Performing Animals and Birds in places of Public Entertainment.

Be it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:—

1. Every person who shall keep or use, or act in the management of, any place wherein there shall be exhibited for the purpose of public entertainment any performing animal or bird, whether of domestic or wild nature, save as hereinafter expressly provided, or shall permit or suffer any such place to be so used, shall be liable to a penalty not exceeding ten pounds for every day there shall be so exhibited for the purpose of public entertainment such performing animal or bird: Provided always that every person who shall receive money for the admission of the public on behalf of any other person to any such place shall be deemed to be the keeper thereof.
2. This Act shall not apply to the case of an animal or bird of a domestic nature which has not been previously trained for the purpose of such entertainment, nor to the case of horses which have been so trained, which are ridden by human beings, nor to the case of animals ordinarily used in military tournaments.
3. This Bill shall come into force twelve calendar months after the passing thereof.
4. This Act may be cited as the Performing Animals (Prohibition) Act, 1921.

AMPLE EXISTING LAWS.

TO THE EDITOR OF "THE ERA."

DEAR SIR,—You may be interested to hear that we have received a great many letters from lovers of performing animals, and from admirers of our pet, "Jellicoe," in particular, expressing pleasure at the recent refusal of the Government to interfere with the instructive recreation they, and especially their families, enjoy in witnessing the progress of animal education, augmenting, as these demonstrations do, many natural history lessons begun at school.

The letters contained many pleasing anecdotes of their own pets, and the number of patrons that have asked to have the pleasure of making a closer acquaintance of our pets has increased to a very flattering degree. In passing I would mention that these indications point to the ability of the "halls" to do more than simply amuse.

From the start of this campaign of misrepresentation regarding performing animals, I have been one of those who have had enough confidence in managers' taste in the choice of their programmes and the British public's appreciation of well selected animal performances not to believe that the personal libel and the slander propaganda against all animal performances, animal pets, and zoological gardens could succeed in Great Britain after it had so decidedly failed in America.

In conclusion, to the few but active propagandists may I politely suggest that, since we have ample laws covering the ground that they have been over-lapping, and as considered Parliamentary judgment is against them, they need not be downhearted, for, if they are still anxious to work in the cause of humanity, there is abundant opportunity awaiting them on every side. Any quite ordinary being can show them where real and substantial humanitarian work lies, unfortunately, all around them.

With the same money, but less imagination, more knowledge of facts, some sense of humour, and a better sense of proportion, they may do more good than when thus enjoying the fascinating publicity all stage subjects give, while results elsewhere will be more certain.

Therefore, may I suggest to these amateur guardians of the animal world, if they are patriots, get busy with your fellow humans, and, if you please, less Nero-like "fiddling—while Rome burns."—Yours faithfully,

CAPTAIN WOODWARD.

March 9, 1921.

VETERINARY SURGEON'S TESTIMONY.

A valuable contribution to the discussion is made in the columns of the "Yorkshire Evening Post," by Mr. Frank Somers, a veterinary surgeon, of Leeds, who asserts uncompromisingly that there is no cruelty in training show animals. Mr. Somers writes as a veterinary surgeon of thirty-five years' experience, and, moreover, a lover and student of animals, who has closely observed their training and performances.

"Commander Kenworthy, according to an interview in a Sunday newspaper," writes Mr. Somers, "talks about torturing animals in training by the use of electricity and heated irons. Let me say at once, as one who has always been the very first to suppress cruelty of any kind to a dumb creature, that I have never once come across any case where electricity or heated iron have been used. I am afraid the electricity and heated irons have been introduced to shock and harrow the feelings of the general public.

"It is entirely incorrect to say that training is nearly always accomplished by cruelty, and that the animals suffer great hardships while in the travelling cages. If those things were so, it would be a sad reflection upon the police, the R.S.P.C.A., and the veterinary surgeons of this country.

"The facts are, however, that performing animals *cannot be trained by cruelty*; a cowed or frightened animal will never do tricks; there is no inconvenience in the cages; and the animals on the stage and travelling on the road are the sleekest, finest-looking, and healthiest lot in Britain, owing to the constant care and good food they receive. The conditions under which performing animals are kept are invariably clean and good, and their lives are happy and cheerful. I have always been struck in my innumerable visits to menageries, circuses, and variety theatres by the kindness and patience exhibited by trainers.

"There are, of course, black sheep in every family, and odd cases of cruelty to performing animals do arise now and then. When they do occur, almost invariably the offender is a foreigner, and a vicious foreigner at that, and I am happy to say that I have assisted to bring one or two such men to justice. But these odd cases of cruelty can be dealt with under existing laws, and they are no justification for faddist legislation.

"Both my knowledge of the nature of animals and what I have seen of their actual training convince me that they can only be made to perform by kindness, good feeding, and great patience. A single unkind act would be fatal to a trainer's chance of success. Cruelty to performing birds would spoil them completely, whereas by kindness they can be taught to do many little tricks.

"There is no necessity for this Bill, which would needlessly rob thousands of honest people of their livelihood, and deprive the young and old alike of an innocent and educative form of amusement. The welfare of the animals may be safely left to the police, to the people whose duty it is regularly to inspect the dumb performers, and to the readiness of the general public — more noticeable now than ever hitherto—to resent anything in the nature of ill-treatment of helpless creatures."

A CHALLENGE!

The management of the East Ham Palace recently received the following letter from the National Union of Women Teachers, 98, Caremont-road, Forest Gate, Feb. 16, 1921:—

Dear Sir,—At a general meeting of the above Union, held on the 14th inst., the following resolution was carried unanimously:—"That a protest be sent to the East Ham Palace against the introduction of performing animals in the weekly programmes, on the grounds that such turns are contrary to the teaching of kindness to animals consistently given in the schools." (Signed) K. M. Rookwood.

The management's reply was to engage exclusively the services of "Beauty," "the perfect horse," for this week, and to invite the teachers to witness the performance of "Beauty." If they find anything to uphold their argument as regards cruelty, either on the stage or off, then the management agree not to engage another animal act. The result will be awaited with confidence.

[Several letters dealing with this subject are unavoidably held over.]

Roy Dove.

Roy Dove, the juggling comedian, arrived back from South Africa recently, having had a very successful tour. He will shortly be appearing in town.

Howard Rogers.

At the Chiswick Empire a few weeks ago, another recruit from the concert stage, Howard Rogers, made his first appearance on the halls in town, and his success was so pronounced that he was sharing the top of the bill last week at Shepherd's Bush, and described as the new star. Nat. Day discovered this artist only a few weeks ago when he was appearing at a concert at Aldershot, and Mr. Day persuaded him to take up music hall work, arranging for him to open the following Monday at the Palace, Bath. Since that date Howard has been secured for the leading tours, including four tours on the Moss and Stoll, also L.T.V. Syndicate, and Macnaghten halls. This week Howard is appearing at Walham Green, and resumes the Stoll tour at Manchester on April 4, with Wood Green to follow.

Tucker.

The singing violinist, Tucker, is back this week at the Victoria Palace, at which house he got his first real chance when he arrived in this country about eight years ago. Tucker made his first appearance on the stage in Philadelphia thirteen years ago, when he donned evening dress, but only for a short time. Soon after he arrived here Tucker was thinking of making a change from the Vagabond, but Mr. Hayman advised him to retain this attire. One of the biggest favourites of London audiences, we hear that for the next ten years Tucker plays nine months of the year in town, which includes three visits yearly to the Victoria Palace. Just now he is singing a delightful ballad, entitled "Playthings," one of the best numbers he has given us. In a few days he will produce a comedy number, "K-K-K-Kiss Me Again," by Wynn Stanley and Andrew Allen.

THE SHOWMAN WORLD.

Showland's Share in Warriors' Day.

An appeal has been issued by the three prominent showmen who represent Showland in the special effort to be made by the amusement world on March 31 on behalf of ex-Service men. Ever to the front in all charitable and benevolent matters, we have every confidence that the share to be taken by showmen will help the fund very considerably.

The Showmen's Guild is placing its services at the disposal of the movement, and the local secretaries of the various sections will gladly give advice or answer enquiries from any showman anxious to help, whether a member of the Guild or not. It is anticipated that the London County Council will give permission for the extension of the Easter fairs at Wormwood Scrubs, Blackheath, and Hampstead Heath in order to enable the showmen at these popular fixtures to include the day's takings on March 31—if so, this will include a substantial sum.

Opposition to Parliamentary Bills.

The Showmen's Guild is depositing petitions in the House of Commons against two Bills at the present time. One is against the Grimsby Corporation Bill, which proposes to remove the site of the Statutes Fair from the Old Market Place, and the other is the "Performing Animals Bill." For the information of the public a considerable Press campaign is being carried out putting the facts of animal training against the lurid accusations brought by many would-be reformers. If the Bill is passed, large numbers of show-ground performers, circus artists, trainers, keepers, and music hall performers will be added to the present ranks of the unemployed.

A Famous Show.

When it was rumoured that the world-famous waxwork show so long owned by Mme. Tussaud was likely to be on the market, fears were expressed that the collection might be secured for America. A proposal is now before the Board of Directors from Mr. Herman Darewski, who has made an offer to the proprietors of £160,000 in order to retain this unique novelty exhibition in this country, where it has become one of the traditional institutions of London. It may not be generally known that in earlier days Mme. Tussaud toured the country with her collection of wax figures, but after some years on the road, in 1835, after a successful inauguration of a London season, the exhibition settled in Baker-street. The present palatial premises were not occupied until 1884.

One of the active directors of the Concern at present is Mr. John Tussaud, a great-great-grandson of Mme. Tussaud.

The White City, Hull.

Under the proprietorship of Mr. P. S. Newbound, Hull seems likely to possess the finest open-air carnival ground in the country outside London. The whole place has been thoroughly renovated and reconstructed, and the best possible use made of its 18 acres of land.

There is to be an immense tea pavilion and café, capable of accommodating nearly 3,000 people, a dancing hall for 1,000, bowling greens and tennis courts for open-air sports, with a large fair-ground, on which already ten prominent showmen have secured space for shows and riding-machines of the latest type.

A special feature of the White City will be the music. A contract has been made with Signor Scoma, so well known for the past eleven years at Bridlington, who will bring his magnificent band to play in the new stand at the south end of the exhibition ground. It is hoped to have music the whole year round, and a continuous, not merely a summer, season. The electric installation is costing some £4,000, and the newly planted shrubs have cost £1,000.

Unreasonable Rents.

Complaints are being heard on all sides of the heavy increase in rents being asked for several Corporation fair-grounds.

A further increase having been levied by the Wigan Corporation, a protest was made at a largely attended meeting of the Lancashire section of the Showmen's Guild last week at Bury. In addition to the largely increased rents, the Markets Committee of the Wigan Corporation are also seeking to obtain a written agreement from all tenants on the Corporation ground to the effect that they will not attend any other fair promoted in the borough.

In the case of another Corporation, attempts have been made to refuse ground to tenants for the Christmas fair unless they agreed to book ground also for Whitsuntide. The discontent which is prevailing at the high-handed treatment of showfolk by such Corporations, is culminating in a definite decision to boycott the grounds and to make official Parliamentary protest through the action of the Showmen's Guild.

"Nora" and "Sammy."

The unique entertainer, "Nora," who amused thousands of visitors during the Christmas season at the Crystal Palace Circus, will be seen no more. As the only performing hippopotamus ever known, she was a great attraction, and her cost was £10,000. The loss is a heavy one in every sense to the proprietors.

When "Nora" travelled from Paris to London she was insured for £5,000 for the journey alone.

Another famous performing animal, "Sammy," the talented chimpanzee touring with Messrs. Bostock and Wombwell's menagerie, died last week whilst travelling in Yorkshire. This is a loss of several hundred pounds to his owners.

"Sammy" succumbed to pneumonia, although every possible attention was showered upon him. Indeed, the care well known to be regularly given to performing animals, and the affection shown for them by their keepers, are solid proof of the ignorance of those who accuse all animal trainers of cruelty.

Rich and Galvin.

That clever dancing couple, Rich and Galvin, who have been meeting with such hearty receptions on the Syndicate Tour, conclude their London season at Walthamstow next week, and commence a provincial tour at Birkenhead with the Moss Tour to follow, returning to town in November.

NEXT WEEK'S CALLS.

MONDAY, MARCH 21, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 11 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all Halls at 1 p.m. All artists must attend.

BARNSTAPLE THEATRE ROYAL.—Jack McKenzie's company in "Devonshire Cream," March 21, 22, and 23.

BRIDGWATER PALACE.—Jack McKenzie's company in "Devonshire Cream," March 24, 25, and 26.

SALISBURY PALACE.—J. P. Ling, Rosie M. Walker, Bruce Buchanan, Miller and Phlora.

SALISBURY PALACE.—Sir Johnston Forbes-Robertson, March 23, matinée.

WEYMOUTH JUBILEE HALL.—Fred Le Cren's revue, "She Slipped," Maggie Carr.

YEOVIL PALACE.—Frances Kinders, Fred Fitzroy.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Jack Crome's "Strawberries and Cream."

RAMSGATE PAVILION (rehearsal, 1).—The Ben Bojamaa Troupe of Arabs, Jean Kram, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Jack Fox.

HAMILTON HIPPODROME (rehearsal, 1).—Thomas F. Convery presents "Cheerful Days."

IPSWICH HIPPODROME (rehearsal, 2).—Jackson Owen presents "(K)Night of the Garter." No performance on Good Friday.

IPSWICH LYCEUM THEATRE.—"The Right to Strike."

NORWICH HIPPODROME (rehearsal, 2).—Florence Wray and Co., Ossie Francis,

RAYMOND World Wandering With Witty Wizardisms.

Adele Atman, Roy Dove, Bridson, Iris & Phyllis, Daunton Shaw Troupe.

PAISLEY RINK PALACE (rehearsal, 12).—The Nondescripts, Julie Laurent, Karnello.

PAISLEY THEATRE (rehearsal, 12).—Will Fyffe, Lily Morris, The Bells, Harry Leolin, Pop Carson, W. G. Watts, Robinson and Macken.

KENNEDY CIRCUIT.

(Rehearsal, 12.30).

CANNOCK HIPPODROME.—Matt Melrose presents "Camouflage."

DUDLEY OPERA HOUSE.—"Auction of Souls."

WEST BROMWICH EMPIRE THEATRE.—Will Dalton presents "Heads and Tails."

WEST BROMWICH THEATRE ROYAL.—Leila Zillwood's Rep. Co.

LONDON SYNDICATE HALLS.

(See page 23.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Lew Lake's company presents "Pretty Peggy."

CLAPHAM GRAND (rehearsal, 12).—Ernest Hastings, Vivian Peake Ensemble, Bruce Green, Ruth Astor, Armstrong and Howarth, Larry Lewis, Betancourt, Yama Yama Troupe.

COLLINS'S MUSIC HALL (rehearsal, 12).—Ernie Mayne, Vera Wootton, Barbe Quartette, Dolly Elsworthy, Christine Roy, Fred Curran, Gilbert and French, Clark's Cyclists, Harry Taft.

CROYDON EMPIRE (rehearsal, 12).—Harry Day presents Jimmy Learmouth in revue.

HAMMERSMITH PALACE (rehearsal, 12).—Jay Laurier, Daisy Dormer, Doc Campbell, Marie Kendall, Jane Croft, Rene

RAYMOND Present Prestidigitateur

Ralph, Pearl Mitchell and Sister, Spence and Jocelyn, Jack Kellino, Pan and Girls.

HOLBORN EMPIRE (rehearsal, 12).—Ernie Mayne, Daisy Dormer, Thornley Dodge, Hal Wright, Effie Mann, Gilbert Heron and Co., Manoel and Francois, John Ronald.

ILFORD HIPPODROME (rehearsal, 12).—Lew Lake presents Hal Jones in new production, "Splinters of 1921."

ISLINGTON EMPIRE (rehearsal, 12).—Joe Elvin and company, Harry Champion, Takio, Norman Field, M'Lita Dolores, Jose De Moraes, G. W. Hunter, Elsie Gregory, Miller Sutcliffes.

KILBURN EMPIRE (rehearsal, 12).—Winifred Ward, Allan Shaw, Michetoff Trio, Marjory Fulton, Syd May, Laurie Devine, Hal Bert, Symour Hicks, Vennecourt, 3 Walkers.

LEWISHAM HIPPODROME (rehearsal, 12).—Lew Lake presents Bob Stevens in "Sons of the Sea."

PALLADIUM (rehearsal, 11).—Harry Weldon, Billy Merson, Mike S. Whallen, We Three, Bettino Coppelli, Lucille Benstead, Nelsons, Goodfellow and Gregson, G. H. Elliott, Gaston, Laddie Cliff.

POPLAR HIPPODROME (rehearsal, 12).—Jack and Evelyn Lake and Barrasford, Mollie Butler, Eric Randolph, Haidee's Marionettes, Bert Lee, Bex and Moran Grogie, The Eldons.

PUTNEY HIPPODROME (rehearsal, 12).—Joe Hayman presents revue, "Jack in the Box."

SHOREDITCH OLYMPIA (rehearsal, 12).—Lew Lake presents "Too Many Girls."

WILLESDEN HIPPODROME (rehearsal, 12).—Lew Lake presents Dorothy Mullord in "Love's Sacrifice."

WOOLWICH HIPPODROME (rehearsal, 12).—Lake and Barrasford, Duncan and Godfrey, Dusty Rhodes, Madeline Loys, Gus Harris, Stewart Morton, Delson Trio, Nicoletos, Alan Raine.

MACNAGHTEN TOUR.

BLACKBURN.—Terry Wilson, Denise & Jan, Damsell and Boy, Els Cowie, Jack Lane, Beswick Twins, 4 Mellow Dees.

BRADFORD.—Mullaney Bros., Alex Mee and company, McPherson, Lester Newby, Ethel Leslie, Cissie Nadene.

BURNLEY.—Tom Gott, B. Val and Partner, Soga Trio, Fenton Bros., 4 Swifts, Flora and Bijou.

CARLISLE.—Harold Heath, The "Q's," The Gravettas, Lomax and Cissie, Star Operatic Trio, Jack Barker, Those 4.

HALIFAX.—Berry and Hart, Daisy Wood, Vine and Brewer, Jean Andrews, Harry Emeric, W. V. Robinson, The Mongadors.

HUDDERSFIELD.—Nixon Grey, Mark Stuart, The Piccadillians, Bros. Obo, Mangin and Kerbel, 2 Violets, Strength Bros.

LEICESTER.—Company as booked. (Rehearsal at all Halls at 12.)

SOUTHAMPTON. — Sutcliffe Family, Nora and Barney Moore, Wilfred Burnand, Betty and Billy Burne, Busoni and Ellis Riley, "Our Liz," Clarke and Ritchie.

WARRINGTON.—George Hyam, Ernie Whitmee, Joseph Cheetham, Fandor Troupe, The 5 Hesseys, Clarice Chesney, 3 Laurels.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Warzan and his Apes, Launcelot Quinn, Daly and Healy, T. E. Dunville,

RAYMOND Some Sorcerer.

The Dardanelly Room," Elsie Bower and Billy Doust, Yamamoto and Koyoshi.

BIRMINGHAM GRAND (rehearsal, 11).—Kharum, L'Incognita and John Amadio, Arthur Prince, Manny and Roberts, Frank Le Dent, Madge Bilton and Max, Fred Rex and company in "Three Knocks."

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—White and Pike, Jimmy Basso, Frank Victor.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Lilian Barnes, Vine and Russell, Lawrence Wright Ensemble, Milton Hayes, Chinko and Kaufmann, Pichel and Scale, Syd Sydney.

CARDIFF EMPIRE (rehearsal, 1).—Franco Piper, Meteor Trio, Zaleski, George D'Albert, Penrose and Whitlock, Alexander Carr and company in "An April Shower," Hudson Quintette.

CARDIFF OLYMPIA (rehearsal, 11).—Walter Cranby, Smarte and Daintie.

(Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre?)

EDINBURGH EMPIRE (rehearsal, 1).—Martini, The Barts Trio, The Real McKays, Bert Terrell, Albert Whelan, Johnson Clark, "Misery & Co."

FINSBURY PARK EMPIRE (rehearsal, 1).—Haydn Wood and Dorothy Court, Liane D'Eve, John, Harry and Burton Lester, Hector and Loletta, Laurie Howard, Harold Walden, The Chelsea Pensioners.

GATESHEAD EMPIRE (rehearsal, 1).—Naughton and Gold, Griffiths Bros., Mooney

RAYMOND Pursuits Plentiful.

and Holbein, McRae and La Part, Violet Gwynne, Dainty Danes.

GLASGOW ALHAMBRA (rehearsal, 11).—Harry Green and company, Ruth Budd, Barker and Wynne, William Crutchfield, Les Pomi, Jock Mills, Mayne Steppers.

GLASGOW COLISEUM (rehearsal, 11).—Chas. Norton, J. Holman, Ernest Pike, The Great Vincents, Coram, "The Act Beautiful."

GLASGOW EMPIRE (rehearsal, 11).—The Mirthful Jovers James Stewart, Arnaut Brothers, Marie Dainton, Jean and Jacques, Rolf Slater.

HANLEY GRAND THEATRE (rehearsal, 12).—Radford and Russell, Agnes Croxton, Waters and Morris, "The Monks of St. Bernard," Jim Nolan, 4 K-Foleys, Zenora.

HULL PALACE (rehearsal, 1).—Louis Douglas and Sonny Jones, Hinsie, assisted by Gertie Rees, Jack and Tommie, Billy Wells and Eclair Twins, The Five Petleys, Whit Cunliffe, Elliott Savonas.

LEEDS EMPIRE (rehearsal, 1). — De Alma, Pimple and company, Susie Marney, Florence Smithson, Talbot O'Farrell, Four Mackwells, Martyn and Florence.

LIVERPOOL EMPIRE (rehearsal, 1).—Eddie Foy, Andrea and Theo, Hedges Bros. and Jacobson, Broughton and Creedon, Peter Pariss, O'Gorman Brothers, The Gladiators.

LIVERPOOL OLYMPIA (rehearsal, 1).—Sam Barton, Three Weldons, Navarro and Assistant, Harry Ford, Gene Gerrard, Tucker, Violet King.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "Aladdin."

NEWCASTLE EMPIRE (rehearsal, 1).—The Three Claeres, Vanwy Chard, Mayne and Sheridan, Jeanette and Scott, Nat. D. Acter, P. T. Selbit presents "Sawing Through a Woman," Rice and Werner.

NEW CROSS EMPIRE (rehearsal, 1).—Dorothy Darlington, Robb Wilton, Hanlon-Charles Troupe, Hunter and Bob, Fred Kitchen, supported by Gladys Horridge, in "Our Home," Horace Jones, Sammy Shields.

NEWPORT EMPIRE (rehearsal, 1).—Nervo and Knox, The Villions, Joe O'Gorman, Laddie Cliff and A. Illingworth present "Milady's Dressing Table," Austin Rudd, De Reske.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

PRESTON EMPIRE (rehearsal, 11).—Frederick G. Lloyd presents "Rose of Araby."

SALFORD PALACE THEATRE (rehearsal, 11).—Isa Wise, Bert Groves, Zellini, 10 Loonies, Frederic Bentley and company in "All Tied Up."

SHEFFIELD EMPIRE (rehearsal, 1).—Keen and Waller, Lily Long, Geerts Bros., Gwen Thomas, Frank Fay, Neil Kenyon, Alfred Leonard, assisted by Adeline Valery.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Marcelle and Partner, Dick Tubb, Herbert Cave, The Quaints, Francis and Alfred, Sparkling Mozelles, Billie and Burke.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Harry Day's company in "Jingles." (NOTE.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Andre Charlot's revue. "Bran Pie." Cast includes the Two Bobs.

SUNDERLAND EMPIRE (rehearsal, 1).—Jack Edge, Abbie Mitchell Quartette, Syd. Moorhouse, Knapp and Cornalla, Stowe Bros., Major Bleno and Iona.

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SWANSEA EMPIRE (rehearsal, 2).—Marie Lawton, Two Ascots, Finlay Dunn, Fred Karno presents "Yes, Papa."

VICTORIA PALACE (rehearsal, 11.30).—Ella Retford, Femina Quartette, W. E. Ritchie, Tom Hearne, Nellie Wigley, Daimler and Eadie, Foster Kershaw, Wallie Pearce.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Marie Lloyd, Osborne and Perryer, The Mandos, Bert Elliott, Alex. Prince, Claude Gardner, Bert Russell.

STOLL TOUR.

(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Buzz Buzz."

BRIGHTON HIPPODROME (rehearsal, 12).—Yost and Clady, Horace Ainsley, Nella Allen, The Bogannys, Geo. Graves, The Keystones.

LEEDS HIPPODROME (rehearsal, 12).—Tambo and Tambo, Culpitt, Mewse and Singer, Henry and Edgar, Gertie Gitana, St. Juste and Higgins, Willie Rolls.

LIVERPOOL HIPPODROME (rehearsal, 12).—Jennie Benson, Geo. Bass, Jock

RAYMOND Wonderful Wizard With Wit.

McKay, Billy French, La Ventura, T. E. Finglass, Two Rios.

MANCHESTER PALACE (rehearsal, 11).—"The Garden of Allah."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Follies of 1920."

PARIS ALHAMBRA.—Period commencing March 25, 1921: The Berettas, Three Dorinos, Adams and Lee, Les Arns, Billy Reeves, Bichette, Ristori and Partner, Nibor, Jack Delino, La Maze Trio.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Carrodus, Cornelius and Constance, Bert Errol, May Henderson, Geo. Mozart, Four Elmores, and company as booked.

SHEFFIELD HIPPODROME (rehearsal, 12).—Maggie Clifton, Harry Marlow, Hartley Wonders, Geo. Lee, Varney and Butt, Fred Duprez, Picquo and Fellows.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Frank and Somers, Grogie, Musical Navvies, O'Neill and Thayer, "Will You Kiss Me?"

SOUTHEND HIPPODROME (rehearsal, 12.30).—"Get Rich Quick Wallingford."

WOLVERHAMPTON HIPPODROME (late EMPIRE) (rehearsal, 12).—"Loveland," The Uniques, Jack Thomas.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—E. D. Nicholls' Co. in "It's Up To You," Hilda Nelson Trio, Stanelli and Douglas, Clement May, Sisters Dennie, William Heughan, Phil Kaufmann.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30). — The Albertian Repertory Co., Shields and Barry, Sadie and James, The Brookland Girls, Jack Trent and Sadie Logan, Clarissa Davis, Lilian Frazer, Leslie Barnes, Devight and Rolfe, Dan Dunville, Molly Lyons, Pauline and Partner.

ASTON HIPPODROME (rehearsal, 12).—Mona Vivian, Pekin Trio, Dan Bros. and Sherry, David Poole, Chas. Elstree, Cullen and Carthy, Cowper Bros.

ATTERCLIFFE PALACE (rehearsal, 1). Violet Nava and Co., Russell and Durbin,

RAYMOND Wittiest of Wizards.

Mason and Bart, Clive and Gabrielle Child, Two Australians, Millie Maude.

AYR PAVILION THEATRE (rehearsal, 1).—Mr. and Mrs. H. B. Levy's "Happy Man" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Jimmy Jewell in "Idlettis," Alexander Opera Singers, Fuji Family, Adam Tomlinson, Mareski, Norman Carroll.

DUNDEE KING'S THEATRE (rehearsal, 12).—Elsie Southgate and Victor Gould, Cecil Lyle, Clo D'Arte, Alexandre, W. P. Wentley, Four Williams, Vera and Russell Wray.

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EMP., EDMONTON. Next. HIPPO., LEWISHAM

GLASGOW PAVILION (rehearsal, 11).—George Pickett and Co., Johnny Dundee, Carmen D'Lor, Mutt and Jeff, and company as booked.

KINGSTON EMPIRE (rehearsal, 12.30).—Margaret Norton and Gladys Simmonds, Three Ernests, Bale Family, Fred Karno's "Mumming Birds," Daphne Wynne, Dorothy McBlain, Albert Feline.

LONDON SHOREDITCH EMPIRE.—Anderson and Nash, Albert and Rogers, Derry and Sloan, Eileen and Marjorie, Edgar Curtis, Neville Delmar, Cecil and Ian Shaw, Rosie and Raie Walters.

MANSFIELD EMPIRE (rehearsal, 3).—O'Shea Girls and Terry, The Elmar Trio, Hill and Dale, Milly and Gordon Trio, Joyce Lyn, Chas. Falls, Alma Lorene.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Jerry and Co., George Murphy, Mervan Sisters, Billy Camp, Emmlyn Walter, Bendon, Musical Burglars.

PENGE EMPIRE (rehearsal, 12).—"Joy-Bells." Good Friday, Band of H.M. First Life Guards, Stephen Moorcroft, Ethel Bryant, Charles Pruveneers, Winifred Bowden, Alfred Kent, E. C. Hosier.

PETERBOROUGH EMPIRE (rehearsal,).—"Her Only Way."

READING PALACE THEATRE.—Will Evans, Con and Doyle, Winnifred Ellice and Arthur Dee, Erne Chester, Geo. and Ethel Deldee, Gus Barra, Trapnell and Alexa.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Five Bombays, Hall and Neil, Payne and Hilliard, Edward Victor, Leah Victoria, Victor King, Barry Burnett, Rosie Gaston, Pathé.

"BLARNEY."

Musical Farce, Produced at Theatre Royal, Edinburgh, Monday, March 14.

"Blarney" is a bright little piece, full of humorous situations, and the musical numbers introduced are pleasing and catching. The story turns upon the embarrassments into which Mark Daly and his friend, Victor King, are placed through their going on a holiday trip to Blackpool while Mrs. Daly has been told they are up in the mountains. The couple have had a wild time at the Lancashire resort, and have made the acquaintance of Flossie, a musical comedy star. Their cock-and-bull stories are told Mrs. Daly, and matters are further involved when Flossie comes to the house. However, husband and wife are ultimately reconciled, and the curtain falls upon a scene of forgiveness. Mr. Mark Daly took full advantage of his opportunities, and conveyed with true comic force the character of the perplexed husband. Mrs. Victor King was very easy and natural, and danced and sang well. Miss Ena Dale was a charming Mrs. Daly, and her "Little Song of Long Ago" was expressively rendered and heartily applauded. Nees Myers, Ed. Crawford, and Violet Storey shared in the success of the farce, which was repeatedly applauded.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"The Shop Girl."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.: A. M., Mr. W. Lothian Gilbert.—Elsie Southgate, assisted by Victor Gould: Bert Gilbert and Co.; Bruce and Amber Comedy Duo; Ethel Butt, soprano; Alec Regan, light comedian; Opol and Dixie, knockabouts; and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.: A. M., Mr. A. Lamont.—Harry Lees presents "Little Miss Muffett."

Boors, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—Alfredo, the vagabond violinist, is proving a great attraction here; Paul Gordon presents a most clever wire-walking act; Fred Morris entertains very pleasingly with piano and cornet; Melson and Maynard are very amusing in the comedy skit, "Mr. Williams"; The Franklyn Brothers, equilibrists, are smart exponents in this particular line: Roy Mayne also supplies a novel turn; and The Cycling Brocks create much hilarity.

Boors, The Chemists, 89-91, Blackburn-road.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. Herbert Stone.—A good programme is headed by Alan Martin, vocalist, and Tony Castle, pianist; Edward Victor, shadowgraphist, introduces a novel and pleasing act; Clark Sisters and Jenkins are smart comedy entertainers; other good turns are provided by Miss Jean Fargo, mezzo-soprano vocalist; R. W. Willey, clog-dancer; and The Waverley Nibs, in an up-to-date vocal, dancing, and comedy act.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—The Barrow Amateur Operatic Society in "The Gondoliers."

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—The Bros. Huxter, Tina Paynola, Ben Said, Jack Byron, Quil Becq, the Four Whiteways, and McIvor and Scott.

PALACE. — L. and M., Mr. C. Finch-Hatton.—Arculus, Dolly Vernon, and pictures.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.: M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Under the direction of Vyvian Thomas, Messrs. J. H. Shaw and Co. present "The Quaker Girl." Cast includes: Messrs. Louis Wigley, Maxwell W. Cody, Louis Garnett, Eric Malcolm, and Misses Ivy Luck, Hilda Farrand, Maud Dennv, and Ida Dutton.

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—The Stebbing Trio in comedy acrobatic act; Tom and Evelyn in vocal and dancing act; and pictures.

Boors, The Chemists, 85b, Holton-road.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"The Lilac Domino" is here for the first time, admirably presented by Macdonald and Young's excellent company. Included in the cast are Frank Barclay and Isa Bowman.

PALACE.—D., Mr. W. S. Pearce. — The programme includes Johnson and Bert and Co., in their comedy absurdity, "Crankite"; Esme Rey, comedienne; Johnny Fuller, skilful as ever as the act on the wire; The Doves, gymnasts; Peggy O'Hara, entertainer; and the popular comedian, J. H. Wakefield.

PUMP ROOM.—D., Mr. John Hatton: Mus. D., Mr. Jan Hurst.—On Monday quite an innovation was made here by the presentation of the Greek plays, "Iphegenia in Tauris" and "Media," presented by Miss Penelope Wheeler and Co. Tomorrow (Thursday) afternoon the Pump musicians, under Mr. Jan Hurst's direction, are giving their weekly chamber concert.

Boors, The Chemists, 21-22, Union-street: 56, Southgate-street.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Perci Leonard: Mus. D., Mr. A. E. Hirst.—Leonard Willoughby, Ltd., present the farce, "Fair and Warmer."

BILSTON.

ROYAL HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Mr. Will H. Glaze's company, for the second week of their visit, the presenting "Mary Latimer—Nun," "Her Honour at Stake," and other plays.

BOSTON.

NEW THEATRE.—P., Boston Scala Theatre Co., Ltd.; M. D., Mr. G. Aspland Howden; Mus. D., Mr. F. J. Shaw, A.R.C.M.—Messrs. P. T. Selbey present the illusory sensation, "Sawing Through a Woman"; and Richard Jerome's "Eight Rolling Stones" in a Bohemian fantasy complete the programme.

SHODFRIARS THEATRE.—L. & M., Mr. Gus Levaine; Mus. D., Mr. Spencer.—The Gordon Heather Repertory Company in "The Vagabond King," "A Tale of Two Cities," and other plays.

Boors, The Chemists, 33, Market-place.

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown. — Yet another visit of "Peg o' My Heart," but the play loses not one whit of its popularity. Miss Ida Rosalie is happily cast as Peg.

BOSCOMBE HIPPODROME.—P., The South of England Hippodromes, Ltd.: M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—The farce, "Get Rich Quick Wallingford."

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram. — Jennie Benson, in "Slices of Life"; G. H. Elliott, the original Chocolate-Coloured Coon, in "Ohio"; Rinaldo, the wandering violinist; Dolly Mewse and Harry Singer; George Lee, comedian; Hilda Nelson, and Les Medinis.

THEATRE ROYAL. — M., Mr. Lawson Lambert; Mus. D., Mr. Somerlad. — Sir Frank Benson and his Shakespearean Co.

PALACE PIER THEATRE.—G. M., Mr J. W. Cordiner; Mus. D., Mr. R. W. Pickard.—"The Importance of Being Earnest."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—Personal visit of Iris Hoey in "The Man from Toronto."

GRAND THEATRE.—P., Mrs. Kimberley; G. M., Mr. F. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. T. Parsons.—"Strawberries and Cream."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. John H. Stevenson.—George Edwardes' Company, under the direction of Robert Evett, present the musical play, "A Southern Maid."

Boors, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—A great local attraction here is "The Right to Strike," by Ernest Hutchinson (of Bury), who is also included in the cast.

HIPPODROME.—P., Messrs. Broadhead.—A twice-nightly programme includes Edwin Laurence, popular comedian; Jimmy Pullin, W. E. Gillin, and other first-class artists.

Boors, The Chemists, 5, Silver-street.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Monday, Tuesday, Wednesday, "Pygmalion"; Thursday, Friday, and Saturday, "Fanny's First Play."

HIPPODROME AND CINEMA HOUSE.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg Goddard.—Daphne Wynne, dancer; and Mollie Milne, vocalist; pictures, &c.

THE PICTURE HOUSE.—Sole P., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30; Saturdays (continuous), from 2.45 to 10.30.

Boors, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D. L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Jack Goodson presents "Oh! Julie."

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 36, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—The musical burlesque, "Wit and Wisdom."

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—A revival of "The Lady Slavey" is presented here.

PLAYHOUSE, LTD., CARDIFF.—M. D., Mr. Clifford Hamilton; Asst. M., Mr. Robert Sawin.—The farcical piece, "The Ruined Lady," draws good houses twice nightly.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. Dd. Griffiths.—Ruth Vincent, the gifted vocalist; Grock and Partner; The Pall Malls; Hinsle, assisted by Gertie Rees; Decima and Eddie McLean; Eileen and Marjorie; George Wilbey.

Boors, The Chemists, 36, Queen-st.; 31, Albany-rd.

CASTLEFORD.

QUEEN'S.—M. D., Mr. Will H. Emerson. Jessica Way, in tabloid, "Tit-Bits"; The Charlieri Bros., melodion; Tubby Turner, burlesque in "The Harp That Once"; O'Meara and Mason, entertainers; Campbell and Scott; and Stan Riley, comedian.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L. Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Messrs. Taylor Platt and Edmund Gwenn present "The Voice From the Minaret."

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Revue, "Sparkling Eyes."

TOWN HALL.—P., Cheltenham Corporation: M., Mr. T. Allen Burns.—Mr. Justan Holst conducted several of his own compositions at the Sunday concert. Miss G. Leggett sang Massenet's "Elegie" and Clutsam's "If I Were a Lark."

Boors, The Chemists, 129-130, High-st.

CHESTERFIELD.

CORPORATION.—M., Mr. Harold W. Cherry.—Erne Warshaw and Miss Evelyn Brewster in "Pan and Pandora"; pictures.

Boors, The Chemists, 21, Market-place.

CIRENCESTER.

BINGHAM THEATRE.—L. & M., Mr Warwick George.—Rosetta Hawtrey presents "My Sweetheart," up to date.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—The Rennef Productions present "Two Little Drummer Boys."

EMPIRE.—P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Miss Amy Ferguson.—The West Maple Trio in musical scena; and pictures.

DARWEN.

HIPPODROME.—P., Mr. John Holgate: M., Mr. J. L. Connor; Mus. D., Mr. W. G. Chapman.—Esa Troupe of Japs: the Great Desmond, confusionist, supported by Miss Corstick; Kit O'Moore, raconteur and vocalist; The Two Gilbrits, in novelty act; Tom Delaney, comedian.

Boors, The Chemists, 10-11, Market-street.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Messrs. Macdonald and Young (by arrangement with Gilbert Miller) present "The Naughty Wife."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Bert Maddison, burlesque comedian; Brooklyn Comedy Four, part-singers; Mario Lorenzo, will pull the strings; Costa and Geo., comedy bar act; Thelma Hamilton, Yorkshire soprano; Bert Groves, comedian; Yost and Clady, in burlesque and artistic clay modelling.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND. — P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Messrs. Stanley May and Marshall Walls present "Nothing Doing."

Boors, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—Messrs. Frank Mayban and Ernest Montefiore present the musical play, "Sailor Lad."

Boors, The Chemists, 11, Cannon-street.

DUBLIN.

GAIETY.—M., Mr. C. Hyland.—The ever popular comic opera, "La Poupée," pays a welcome return visit here. A strong cast includes Gladys Gandy, C. Rivers Gadsby, Lovat Cresley, and Harry C. Parker.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody.—A well-varied bill here includes the popular contralto, Phyllis Archibald; Frank A. Nolan and Louis Holt, in a vaudeville sing song; Dan Whitley, the cheerful chap; H. La Martine, staircase dancer; Emerson and Lynch, "Ignorance and Bliss"; Rosie Lloyd, comedienne; Melt and Bray, comedians; and Ted Waite, comedian.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—A new production, by Lady Gregory, entitled "Aristotle's Bellows," a wonder play in three acts, followed by the amusing one-act comedy, "Bedmates," is to be staged here to-morrow evening (Thursday).

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Heading an excellent bill here is the Royal Illusionist, Chris. Carlton, with Marion Brown and Dorothy Charlton and his own company, in clever sleight-of-hand tricks and illusions. Also here are Cooke, Mortimer, and Harvey, speciality cyclists, in their act, "A Ball Game in the Dark"; the Bros. Walsh, a cheery duo who sing themselves into favour; the Sadler Elsie Four, in their American novelty protean dancing act; Ladd West, the Oriental puzzle; Eddie Stidder, with brilliant 'cello playing; H. Gunn, a diverting comedian; and the Pathé Gazette.

QUEEN'S.—P., Mr. Arthur Henderson.—The Griff Trio, in vocal and dancing scena, supplement a fine picture programme here.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—A specially selected programme of music is presented by the grand orchestra under Mr. Loseby's skilful direction; and grand organ selections are contributed by Mr. G. H. Millers.

Boors, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Martin Henry's company in "Kiki."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Pettgen.—Mr. Horace Hodges and company in "Grumpy."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The Ideal Productions, presenting "Shuffle." The company includes Rowland Bernard, Irene Andrews, Gilbert Penn, and Marie Vivian.

THE DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers. Vocalist, Miss Maude Boughton, contralto.

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

ECCLES.

CROWN THEATRE.—P., Messrs. W. H. Broadhead & Son; R. A. M., Mr. Albert Rogers.—Victor Niblo and his talking and singing birds; Billy Sunday, the Comedy "Week-end"; the Brazilian Trio, in musical act; the Bellinis, "A Gymnastic Pot-pourri"; Chilton and Vanatie, novel newspaper illustrations; Albert Letine, character studies and dances; Lily Hayes, comedienne and dancer; Selkirk's spectacle, "The Gathering of the Clans."

Boors, The Chemists, 58, Church-st.

QUEEN'S.—L. & M., Mr. Morten Powell.—Mr. Charles Edward Clarksen presents the new revue, "Hello! Blackpool" to crowded houses here this week. Specialities by Charles Regan, Harry Lyons, Doris Driscoll, H. E. Ford, Grace Earle, Smith and Johnson are well received.

Boors, The Chemists, 137 Market-street.

FOLKESTONE.

PLEASURE GARDENS.—Messrs. Murray King and Clark present "The Young Person in Pink."

Boors, The Chemists, 12, Rendezvous-st.; 61, High-st.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. G. Lenning.—Mr. Ernest R. Abbott's company are appearing in "The Passions," "Sapho," and "Neither Wife Nor Maid."

Boors, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—A return visit is being paid by Messrs. Macdonald and Young's Co. in "The Maid of the Mountains," and is very popular. The usual capable company is associated with the musical comedy success.

HIPPODROME.—P., Messrs. Gloucester Hippodrome Co.; Bookg. M., Mr. W. Edward.—Paul Witt and May Stevens present one of the most taking turns seen here; Nan Stuart scores; Burley and Burley, the nautical nuts, present a capital comedy performance; Dainty Iris is a good comedienne and dancer; and Gilbert and Chapman, "the men in grey," put on a smart act. Bruce Buchanan, billed as the amusical comedian, does not belie the description; The Adams Duo, trick and comedy cyclists, give an agile performance.

Boors, The Chemists, 139, Westgate-street, 94-95, Northgate-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—Mr. Durward Lely and his company in the popular Scottish play, "The Bonnie Brier Bush."

Boors, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES.—M. D., Conn. J. H. Curry; A. M., Mr. S. Hawdon; Mus. D. Mr. J. Bingley.—The George Edwardes company in the new musical comedy, "Our Peg," presented by talented artists, including Alfred Wellesley.

PALACE.—M., Coun. F. V. Walford; A. M., Mr. H. Surfleet; Mus. D., Mr. T. Stevens.—Herbert Betts; Fred Marsh and Co., in "Troubles"; Murphy and Mack, in "The Major's Reflection"; Arthur Gilroy, whistler; D'Lorna, Italian musician; Leslie Hatton, in coon songs; R. and M. Dubin, in "The Broken-hearted Opera Singer."

Boors, The Chemists, 108, Cleethorpe-road.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—Mr. Robt. Courtneidge's Company are presenting "The Other Fellow," a farcical comedy new to Halifax. The cast includes Fred Evison and Madge Compton.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—"Miss Lancashire, Limited," is paying a return visit here with Nan Taylor in the leading rôle.

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. Will Jackson; Mus. D., Mr. W. Davidson.—Frederick Sylvester, the well-known equilibristic manipulator, heads a good bill, which includes Akroyd and Hardy with flute and harp; Brothers Obo, laughing comedians; Geo. Latour, juggling raconteur; R. E. Livesey, ventriloquist; Mark Stuart, comedian; and Damsell and Boy, with novel idea.

Boors, The Chemists, 1, Corn-market.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—Arthur Bourchier presents "At the Villa Rose," his company including Miss Daisy James as Celia, and Danell Greene and Mons. Hanaud.

PALACE PIER.—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Concerts twice daily by Norfolk Megone and his orchestra. Mr. Harry B. Milner, a fine baritone, is paying a return visit.

ROYAL CONCERT HALL. — P., The Elite Picture Theatres (Hastings and Bristol), Ltd.; R. M., Mr. M. Williamson Broad.—The Hastings Corporation present Julian Clifford and his orchestra daily. Today (Wednesday) Dame Clara Butt will appear, assisted by Kennerley Rumford, Melsa (solo violin), Miss Vivian Roberts (soprano), and Miss Grace Torrens (solo piano). The 20th and last symphony concert takes place to-morrow. This is the last week of the present season.

Boors, The Chemists, 17-19, Robertson-street, George-street.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham: Asst. M., Mr. J. Sherwood.—Miss Madge Grey and London company are presenting "Our Kid."

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston: Mus. D., Mr. L. G. Shrive.—Mamie Soutter and Partner, in vaudeville cameos: Dalkeith, in song, sketch, and story: and pictures.

PLAYHOUSE.—P., Hitchin Playhouse Ltd.; R. M., Mr. R. A. Brown: Mus. D. Mr. Fred Baker.—John Clifton's Vaudeville Co. present "On No Man's Land," including The Ceylons; Chas. York, versatile comedian; Nance Oldfield, soprano: The Oriental Trio, introducing the famous Sudanese; and pictures.

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing; B. M., Mr. R. F. Dowthwaite.—Fred Terry, supported by Violet Farebottom, opened here on Monday with "Henry of Navarre," and during the middle part of the week "Much Ado About Nothing," with Edmund Grogan, Frank Royde, Frank Cariello, Hugh F. S. Casson, Catherine Lord, Grace Brodie, and Elsie Shelton in the cast.

PALACE.—M., Mr. Herbert Garside.—Here are the Gresham Singers, with Hatherley Clarke, alto; Greeves Johnson, baritone; Charles Flynn, tenor; Leonard Salisbury, bass; also Sam Springson, comedian, in "The Heart of a Jew"; Captain Alban J. Roberts in "Light and Sound Vibrations Harnessed"; The Fandor Troupe, acrobatic cyclists; Fenton Bros., banjoists; Denise and Jan, accordion; and Jack Londres, violin.

Boors, The Chemists, 16-18, King-street.

HULL.

PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Walter A. Cooke.—Messrs. Murray and Dance present "The Whirligig."

Boors, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook.—Donald Keir presents "Pearls."

Boors, The Chemists, 122-124, Bath-street.

IPSWICH.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edyth Parkyn; Mus. D., Mr. H. Lewin Taylor. — Derry and Lawrence's company in "The Catch of the Season."

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Morbey.—Joe Cohan and Annie Dorothy, comedians; Milly and Gordon Trio, in vaudeville; Lola, Italian peasant girl, soprano; Anna Hana, character studies; Tom Rees, Irish comedian; Bessie Bren and Walter Erard, comedienne and pianist; Bale Family, "Wheels and Thrills"; Bioscope.

Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Perci Leonard is presenting "The Redheads," a musical burlesque.

THE KINO.—M., Mr. Percy Dawsone.—Jimmy Derwood is presenting "The Musical Longshoremen" in an up-to-date comedy musical speciality.

EMPIRE.—M., Mr. Tate.—This week the Mid-Tyne Operatic Society are giving Gilbert and Sullivan's comic opera, "The Gondoliers."

KEIGHLEY.

HIPPODROME.—M. D., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—The O'Oyly Carte Opera Company in Gilbert and Sullivan comic operas.

Boors, The Chemists, 58, Cavendish-street.

KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Clinley; B. M., Mr. J. W. Butler; Mus. D., Mr. J. B. Jackson.—Whiteway Four Dancers; and pictures.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.: G. M., Mr. Arthur Thompson; S., Mr. T. Bennet; Mus. D., Mr. Wilf. Sturman.—Northern Entertainments present "Lizzie," a revusical musical comedy, No. 1 Company, including Sara Rosebery as Lizzie, Ted E. Cowley, and others.

Boors, The Chemists, 31-32, Market-place.

LEITH.

ALHAMBRA. — P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—Under the title, "What a Night," the Anglo-Scottish Revue Company present one of their latest entertainments. Outstanding among the experts included in the cast are Ruth Beaumont, Alec Harland, and Kemp and Freeman; and Mr. Mervyn Phillips directs the orchestra.

Boors, The Chemists, 15, Leith Walk.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Dudley Stuart presents "Mr. Pim Passes By."

Boors, The Chemists, 17, George-street.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. R. Hollands.—The Horatio Nicholls Five, O'Gorman Bros., Fred Rex, Finlay Dunn, Musicus, Westbrooks, The Three Equals.

Boors, The Chemists, 13, Commercial-street.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; S. M., Mr. Fred Murray.—Vincent Lawson and Grace Russell, in "The Bridal Suite"; Norman Osborne, ventriloquist; Riley's Lads, "playing at Pantomime"; Two Australians, in humour and harmony; Chas. Rich, comedian; Cowper Brothers, jugglers; and Violet King, A.R.C.M., a talented violinist and pianist.

Boors, The Chemists, 6, Gold-st.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. Charles Turner.—Mr. Thos. F. Convery's company, with pantomime, "Cinderella."

BORO' THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil Lavender.—The Miles-Savordale Quintette, in musical act; Eddie Astor, the dancing juggler; and pictures.

Boors, The Chemists, 15-17, South-st.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnivall.—Messrs. Macdonald & Young's company, in "Nothing But the Truth."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Jackson Owen presents revue, "(K)night of the Garter."

NORWICH PLAYERS (OLD MUSICK HOUSE).—M., Mr. Nugent Monck.—"Daniel the Prophet," by the Hon. Sybil Amherst.

ASSEMBLY ROOMS.—Mohawk, Moore and Burgess Minstrels.

THATCHED PICTURE THEATRE.—P., Bond & Sons, Ltd.: M., Mr. G. Starkey.—Jean Schwiller, Julie Dolaro, Neville and Ward.

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper's, Ltd.: M., Mr. H. Rinder.—St. Malo and Coombs, Leah Victoria.

PRINCE OF WALES' THEATRE.—P., F. H. Cooper's, Ltd.: M., Mr. C. E. Kingdom.—Jenkins Bros.

Boors, The Chemists, 38, London-street; Brigg-street; 6, Goat-lane; 22, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co., Ltd.: G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Arthur Carlton and Arthur Gibbons present "Tarzan of the Apes," with a strong company, which includes Misses Rhoda Beresford, Mary Mallalieu, Mary D. Gardener, Gwen Evans, Beatrice Annersley, Marius St. John, Leon Du Bois, Edward Silward, and Ronald Adair.

PALACE.—P., Oldham Empire Theatre of Varieties Co., Ltd.: G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Will Hay tops the bill in his burlesque, "Find the Beetle"; Laveen and Cross, in Roman sports and pastimes; Cruikshank, the Fool of the Family; Adelaide Gretton and Violet Locke, in an exceptional musical act; Fred Hutchings, the Lady of Laughs; Billy Rowland, comedian; Gene Gordon, comedy magician; and the Palace pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co., Ltd.: G. M., Mr. E. Dottridge; M., Mr. H. C. Moroney.—The old favourite, "My Sweetheart," with Miss Dolly Wright, Miss May Fairclough, Margaret Doble, Lucy Taylor, Edward E. Louis, and Bert Bannister.

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., The Oxford Theatre Co., Ltd.; M. and S., Mr. S. C. Dorrill; Asst. M., Mr. F. W. Smith; Mus. D., Mr. C. F. Trevor.—For the first three nights Messrs. Taylor Platt and Edmund Gwenn are presenting "Three Wise Fools." The cast includes Frank Moore, C. C. Hodges, J. Burrough-Hill, Edith Cuthbert, Ivy Blew, &c. On Thursday the C.O.A.D.C. (City of Oxford Amateur Dramatic Society) are producing "Leah Kleschna," preceded by "The Bathroom Door." Both plays produced by Henry Millar.

Boors, The Chemists, 1, Queen-street and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock: M., Mr. Harry W. Pinchon: Mus. D., Mr. Bert W. Stephens.—The Paisley Opera Club is presenting "The Toreador."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock: M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Yoga and Madza, Indian mystic entertainers; Jock Harris, Scottish entertainer and concertinist; Billy Reiano and Betty, in vocal, comedy, and eccentric act; and pictures.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. W. F. Crowe.—"Buzz-Buzz," from the Vaudeville Theatre, London. Four popular favourites in the recent pantomime, "Babes in the Wood," have received a great welcome on their return in this great musical success: Jessie Hitler, Guy Fane, Bernard Ansell, and Harold Montagu.

REPERTORY THEATRE.—L., Messrs. King and Parry.—Comedy, "Dying to Live," played by Mr. Rex Gerard, Miss Pauline Parry, Miss Madge Trenchard, Mr. Wm. Daunt, Mr. Lincoln Calthorpe.

GRAND.—P., Messrs. King and Parry.—Comedy-drama, "Her Only Way." The cast includes Messrs. Beckett Bould, Clifton Earle, John Durant, C. Alan Heulson, Misses Pauline Nauten, Dora Weber, Jennie Stevens, and Maudie B. Douglas.

Boors, The Chemists, 100a, Old Town-street; 1, George-street.

PORT TALBOT.

NEW.—Jt. L., Messrs. J. Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge; M., Mrs. Vivian Aldridge.—Mr. B. Mainwaring Dunstan presents "Brown Sugar."

READING.

COUNTY.—P. & M., Mr. Milton Bode and Mr. Edward Comoton.—The Berkshire Operatic Club presents "The Mikado."

PALACE.—P., Palace Theatre of Varieties, Ltd.; M. D., Mr. W. S. Simmons: A. M., Mr. A. Burridge.—Frank Elliston and company in "Dear Old Bean," Ernani, Smith and Walker Dalmer's Table Circus, Chas. Lewis, Gicardo, Lloyd and Montrose.

Boors, The Chemists, 90-91, Broad-street; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate: Mus. D., Mr. F. A. Head.—Messrs. Welch and Gray's company present "A Perfect Day," "A Fool In Paradise," and other plays.

Boors, The Chemists, 3, Evesham-street.

RUGBY.

HIPPODROME.—P., Rugby Hippo., Ltd.; M., Mr. F. T. Studd.—Top of an excellent bill, Dr. Walford Bodie, the electric wizard and ventriloquist; also Cissy Shearer, comedienne and dancer; Miss Kitty Stewart, Piano, and Partner; J. H. Marsden, comedian; and Mlle. Marie Carmencita, in wonderful Spanish veil and swan dances.

EMPIRE.—P. & M., Mr. B. Morris.—Lottie Lennox, in a budget of new songs; Fay and Foy, comedy and harmony act; Orton and Onley, comedy artists; Margaret Prior, violin; and Melville Delmar, comedian, in Something New.

Boors, The Chemists, 26-27, High-street

SALFORD.

PALACE.—P., The Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Fred Barnes, Elgar-Hudson Quintette; Thora; Hiawatha and Minnehaha; Barker and Wynne; 'Erbert; Barts Trio; Benedetti Bros.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Barnardo.—C. Watson Mill presents "The Face At the Window."

Boors, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Messrs. H. Blake-Probert and R. Faber present "Tiger, Tiger!"

THEATRE ROYAL.—L. & M., Mr. Mathew Glenville.—R. R. Taylor presents "Joy Flips," featuring Tom Gibson, Miss Cissy Whitfield, and Dainty Doris Benson.

Boors, The Chemists, 1, St. Nicholas-street, and 18, Newborough.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Return visit of J. A. E. Malone's Company in "Tilly of Bloomsbury."

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—The Empire Operatic Quartette in gems from popular operas; The M

PROVINCIAL CENTRES.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—Mr. Arthur Bourchier's company is here in the sensational play, "Scandal." The company includes Miss Ida Stratham, Miss Marie Mansfield, and Mr. Denis J. Hogan.

EMPIRE HIPPODROME.—P., W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. J. Boyle.—The popular Lancashire play, "Hindle Wakes," is being presented here by Messrs. E. T. Hevs and Max Allan's company. The first company includes Mr. E. Maydew, Mr. Frank Howard, Miss Violet Lloyd, Margaret Bull, and others.

Boors, The Chemists, 140, Old-square.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—The regular patrons of the Royal are entertained by a rollicking representation of "A Night Out," the musical farce which comes under the ægis of Messrs. Geo. Grossmith and Edward Laurillard. Miss Madie Andrews is a delightful Marcelle, and Mr. Norman Griffen makes the character of Joseph Pinglet vastly amusing. Miss Dot Temple is a sparkling Kiki, and Miss Stella Mars a capital Victorine. Then Mr. Paddy Dupres is excellent as Matthieu. Indeed, altogether the company is good.

PRINCE OF WALES'.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—The second version of "Chu Chin Chow," which has been elaborately redressed, is a splendid production, and was enthusiastically welcomed at the opening of a fortnight's run.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudall; Mus. D., Mr. Geo. Ridding.—Messrs. Beresford and Pearce present the circus revue, "Bare-Backs," which, needless to say, is a novel attraction. Hickey's Circus does some smart things, among them the Fossetts as horsemen, and Les Napier Trio are notable, together with a bare-back beauty chorus. The star artists in the revue are Mr. Syd Kirby and Miss Gracie Hartington, assisted by Mr. Gordon Keith, Mr. Rupert Corri, and Miss Norah Down, who make the scenes go with a swing.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Fred Kitchen appears in his "Our Home" sketch, in which Gladys Horridge assists. It is replete with real humour and sentiment unforced, and a rare treat. Maidie Scott makes a welcome reappearance here, and demonstrates that as a comedienne she possesses attributes which are irresistibly attractive. Jessie Broughton and Dennis Creedon provide a capital musical show, the Two Violets give an acceptable dance turn—more so than one often sees; while in addition to Nelson and Nelson, in their comedy stilt show, the Hanlon-Charles Troupe give an aerial gymnastic exhibition, and Frank Fay keeps the audience alive with vaudeville.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—Whit Cunliffe, a host in himself, gives of his best, and met with a great reception; Marcelle and his sea lions furnish an entertaining and novel act of great interest; Harold Walden, the Arsenal footballer and artist, was in form; and Penrose and Whitlock prove a very humorous couple; Mayne and Sheridan, the wise jesters, and the Five Petleys, in their aerial comedy display are among the rest, and add to the pleasure of the show.

BORDSELEY-GREEN ELITE. — P., Messrs. Cooke, Copeland & Rogers; R. M., Mr. F. Simpson; Mus. D., Mr. A. Bradshaw.—That bright ensemble, the Seven Bramusas, visit here in their "Music Afloat" extravaganza; and Sapper James Bell and his Signal Sextette add to the musical side of the show with nice discrimination; Mark Coney deals out refreshing humour, John Robb is an amusing juggler, and Molly West sings with great success.

Boors, The Chemists, 52, New-street; 275, Coventry-road; 167, Broad-street; 276, Soho-road; 100-101, Smallbrook-street; 266-268, Gooch-street; 89, Villa-road; 163-165, Bloomsbury-street; 459, Moseley-road; 141, Bristol-street; 1, High-street, Handsworth; 79, Digbeth; Aston Cross; 196, High-street, Harborne; 129, Alcester-road, Moseley; 576, Coventry-road; 129, High-street, King's Heath; 81, High-street, Erdington; Colmore-row and Bull-street; 56, Cape-hill, Smethwick; 58, Parade, Sutton Coldfield; 39, High-street, Bromsgrove.

BOLTON.

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf Booth.—Chinko and Kaufman, Kitchen Comedy Co., "Backing a Winner," Ladd and Clegg, Rosie Reys, Hugo Darty, Manchin and Kerbel.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—The Henry Baynton Shakespearean Co.

HIPPODROME.—P., Bolton Theatres and Entertainments Co.; M. D., Mr. W. R. Bleakley; A. M., Mr. Frank Shelley.—Archie Pitt presents "Mr. Tower of London."

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BRADFORD.

THEATRE ROYAL.—M. D., Mr. Nat Heoworth; A. M., Mr. Harry Martell; M., Mr. Gregory Crake; Mus. D., Mr. R. Sedgwick.—Mr. Robert Courtneidge's company in "Paddy the Next Best Thing."

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—W. W. Kelly's company in "A Royal Divorce."

ALHAMBRA.—M. D., Mr Francis Laidler; M., Mr. Philip A. Lennon.—Talbot O'Farrell, Marie Novello, Bert Hughes, Four Mackwells, Jack and Tommie, Russell Carr, Ray Wallace.

PALACE.—P., Macnaughten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Liston.—Tom Gott, Hayden and Nevard, Three Morrellys, Lena Burstow, Elsa Cowie, Harvey Brinton.

Boors, The Chemists, 60-62, Kirkgate.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—After a long interval the George Edwardes company in "The Dollar Princess" make a welcome appearance. The company is a strong one, including Mr. Joe Nightingale, Mr. Fred Maguire, Miss Elinor Loveday, Miss Sheila Gale, and others.

THEATRE ROYAL.—P., The Bristol Theatre, Ltd.; R. M., Mr. J. Windsor Stevenson.—Mr. Harry Mears presents his pantomime, "Babes in the Wood": Les Kicks present their electrical scena, "Shadowland," &c.; the Two Sisters Rose appear in a musical act; and other artists help to make the pantomime very popular and successful.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—The star turn here is Mr. Charles Hawtrey in Lady Huch Bell's amusing one-act sketch, "Time is Money," assisted by Miss Athene Sevier and Miss Mona Harrison; Miss Nellie Maguire, the Lancashire factory lassie, is another attractive item on the programme. Other turns are Katrina and Joan dancers; Charles Grantley, comedian Juliet and his partner Piero, an Italian tenor; Hengler Bros., silent comedians and Roy Dove, juggler with jazzy clubs.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—Mr. Robt. Ainsley presents his company in "The Movie Maid." The principal comedy part is in the hands of Billy Blackburn. Other members of the cast include Geo. Dooman, Dorothy Sankley, Gladys Bailey, and Rene Clemibert. The variety turns supporting include Lily Long, the Drury Lane comedienne; Foster and Ninon, in comedy song; the Carina Trio; and Victor and Verna.

Boors, The Chemists, 9-10, Wine-street.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. Dd., Mr. E. J. Rogers.—"Going Up," presented by Sir Alfred Butt's company, is the attraction here. The merry musical comedy is played with exceeding humour and dash by a cast which includes Miss Evelyn Dreyse as Grace Douglas; Miss Maud Zimbla as Miss Zonne; Miss Ruby Lester as Madeline Manners; Mr. Bert Evemonde as the mechanic; Sam Robinson; Mr. Hal Clemence as Robert Street; and Mr. Ire.and Cutter as Hopkinson Brown. The special dances by Mr. Henry de Bray and Miss May Vivian are bright and exhilarating, and Mr. John Reynders, jun., proves himself to be an able conductor.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—The twice-nightly programme here possesses a trump card in Mr. Mark Daly's new musical farce, "Blarney," which was recently produced, for the first time, in Dublin. The smart-like piece appeared to the audiences on Monday, and much laughter and applause was bestowed upon the clever players, who comprise Mr. Mark Daly, a resourceful comedian; Miss Eva Dale, Miss Violet Storey, Miss Ness Myers, Mr. Victor King, Mr. Ed. Crisford, and the Raggedy-Doo Girls. The Royal Merry Four give a smart entertainment of music, fun and dancing; Miss Dorothy Prince and Mr. Tom Widdows are excellent in their turn at the piano; and Hilford, illusionist; and Fred Alison, comedian, complete the bill.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. J. Stanley Carr; Mus. D., Mr. A. Douglas Willcox. Miss Jean Webster's charming human play, "Daddy Long-Legs," is being performed here twice nightly by Messrs. Macdonald and Young's Company. The cast is a strong one. The principal parts of Jervis Pendleton and Judy Abbott are acted with conspicuous ease and finish by Mr. George Howard and Miss Olga Lindo; and the remaining members of the company give splendid support, particularly Miss Temple as Sally McBride. The houses are good, and the play secures a hearty reception.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Nat D. Ayer, of note as a song composer, heads the bill with a pleasing list of new and old ditties selected from a choice repertory. A delightful musical item is contributed by the Twelvetrees Trio, comprising Clyde Twelvetrees, the 'cellist; Nita Edwards, soprano vocalist; and Ethel Eyre at the piano, artists all; Roy Ronald juggles surprisingly in his great-little way; Warsan and his Apes provide an interesting and amusing show; and a good comedian turn is supplied by Rolf Slater. Fred Karno's farcical comedy, "Will You Kiss Me?" is smartly played by an excellent company, in which Hastings Lynn and Cherry Hardy are prominent.

Boors, The Chemists, 31-32, Market-place.

GLASGOW.

ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The Carl Rosa Opera Company commenced the fifth week of their season here on Monday. "Cavalleria Rusticana" and "Pagliacci" were the operas, the special feature of the evening was the first appearance of Miss Beatrice Miranda in the part of Santuzza.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane. — Mr. Charles B. Cochrane's Company is here in "The Man Who Came Back," admirably played by a company that includes George Ricketts, Clifton Boyne, George Manship, and Lallie Forsyth, Shirley Keats, and Grace Sweeting.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—The management here present Mr. Harry Day's "Jingles."

OLYMPIA.—L., Artistes Agency, Ltd.; A. M., Mr. David Bowie.—Mr. Harry Leaton presents "Jack and the Beanstalk." Included in the cast are Miss Edie Haley and Mr. George West, supported by a first-class company.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Richardson; A. M., Mr. L. H. Bell; M. D., Mr. Harry Farmer.—Max Darewski, the composer and pianist, is greatly appreciated for his charming playing; Miss Lily Morris, comedienne, brings new songs; and others in the programme are Joe O'Gorman, the Irish comedian; that clever ventriloquist, Johnson Clark; the Hedjar-Feisuh Troupe of Arabian performers in their wonderful act; and Keen and Waller, the acrobatic comedians.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; M., Mr. John Walker.—A drama with all the elements of success, "The Woman Hunter," is presented here by Joseph Millane's company, which includes Miss Florence Churchill. On Friday, "Camille" will be staged.

ALHAMBRA, LTD.—G. M., Mr. Eloi Crossley Taylor; A. M., Mr. Fred A. Ferne.—The first appearance here of Mme. Tamara Karsavina, the clever Russian dancer, aroused more than usual interest on Monday evening. Assisted by Mons. Laurent Novikoff and a corps de ballet, Karsavina was seen in artistic dances arranged to the scores of famous musical composers. She met with a cordial reception. An excellent variety programme included such well-known entertainers as Sam Barton with his cycle; St. Juste and Higgins, the King's Jesters; Fred Brezin, the Anglo-French humourist; Miss Hope Charteris, soprano vocalist; Willie Rolls; and Archie Graham and Scott Cullen, the Knuts.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Ian Morgan.—Tom Edwards, ventriloquist; Haig Brothers and Ryan, in rag-time at the piano; Ivan Hotchinsky presents Mlle. Do. Boisson in a clever gipsy dancing scena; Melvin and Mayo, cross-talk comedians; the Four Hempton Foleys in Stall Embankment scena, and Flo Dixie, male impersonator complete.

Boors, The Chemists, 104-106, Sauchiehall-street.

LEEDS.

GRAND.—M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—The Leeds Amateur Operatic and Dramatic Society are appearing here in the comic opera, "Tom Jones," and, judging by the attendance at the first performance, the General Infirmary at Leeds should benefit materially. The Society are to be congratulated upon the result of their autumn production, "Miss Hook of Holland." A cheque for £150 was handed over to this most deserving institution last week.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. J. Hindle; Mus. D., Mr. Thomas Coomer.—A pantomime record has been established here, and the popularity of "The Babes in the Wood" shows no signs of diminishing, the bookings for the concluding three weeks being exceptional.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—An entertaining one-act play, entitled "All Tied Up," is ably presented by Frederick Bentley and Co. Other pleasing turns are: "Milady's Dressing Table," a dancing fantasy, presented by Laddie Cliffe; Ruth Budd, an accomplished acrobat, singer and dancer; Romano Bros., Lole and "Her," Sam Hilton, and McRae and Laport.

HIPPODROME.—P., Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—"De Biere," in spectacular illusions, has a great reception, and occupies a considerable portion of a varied programme, which includes Ford and Lewis, comedians; Hartley Wonders, barrel jumping and comedy; Harry Marlow, with his original and humorous Blue Book; The Mayne Steppers, two exceedingly smart female singers and dancers; and "That Jack-in-the-Box" violinist, Len Carrodus.

QUEEN'S.—M. D., Mr. J. Woodthorp Stead; R. M., Mr. G. W. Ashton.—A. D. MacFarlane presents a musical comedy revel, entitled "Dinky Darling," which is well received.

VARIETIES.—M. D., Mr. J. Woodthorp Stead; R. M., Mr. R. Vernon Hague.—A pleasing programme includes "The Melodies," male quartette; Fred Brand, coon singer; Alf Jackson, entertainer; Semner and Roberts, acrobats; and Poole and May in song and dance.

Boors, The Chemists, 7-9, Bond-street; 112-114, Briggate; 29, Boar-lane.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Good entertainment is provided here this week by a first visit of Mr. T. C. Wray's company in the musical success "A Night Out." An excellent company includes Ken Douglas, Laurence Herries, Leedham Stanley, and the Misses Carlotto Anson, Prudence Ayreton and Lola Raine.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—The E. Hill-Mitchelson repertory season is coming to a close here in three weeks' time. This week the company is presenting "East Lynne."

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—Tom Walls and Leslie Henson, Ltd., are presenting as the big attraction here the musical absurdity "The Disorderly Room," with Laurence Barclay and Tommy Handley in the cast. Constance Wentworth, Helen Alston, and Frederic Lake score with their delightful musical and comedy interlude. A good all-round programme also includes Frank Whitman, Les Tumilets, Zellini, Sinclair's Diamonds, and Oswald Bemand with his pet wonder pigeons. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A strong variety bill here is contributed to by the Two Rascals, in their latest creations, with a piano; Scott Argyll, in words and music; Dolly Ross, Christopher and Columbus, the Mervan Sisters, and Arley and Alys.

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien Wilson.—"Irene," the new musical comedy, splendidly staged, made a first appearance in Liverpool on Monday evening, and was received with much favour. Miss Billie Brown secured immediate popularity by reason of her vivaciousness, dancing, and vocalism; Harry Ray, as Madame Lucy, proved a very diverting comedian; Bibi Delabere and Hilda Harris utilised all their opportunities in the rôles of the "Flapper Girls," Helen Cheston and Jane Gilmour; the Donald Marshall of Algernon West was neatly handled; and other good supporters included: Sadie Jerome (as the aristocratic Mrs. Marshall), Tilly Foulds (an amusing Mrs. O'Dare), Kathleen D'Arcy (Mrs. Cheston), Dodd A. Mehan (Beaudon), Leonard De Ronzie (Robert Harrison), and Patricia Malone (Eleanor). Mr. J. E. Wilson was the producer, and good work was done by the orchestra controlled by Mr. Oscar Bradley.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert King; Mus. D., Mr. Bertram Srawley.—"Peter Pan" is here again, with Mr. J. E. Malone's company, who provide a very able presentation of Barrie's exquisite fairy fantasy. Miss Irene Arnold gave a pleasing idea of the boy who refused to grow up; Miss Marguerite Moreton very tenderly played the part of Wendy; Mr. Lionel Gadsden made a sufficiently ferocious Captain Hook; and the parents were naturally presented by Mr. Jack Tregale and Miss Doris Ormond. The other helpers in the cast were quite good.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—Sutro's "The Choice" still attracts big audiences. "The Merchant of Venice" is in rehearsal by the resident company.

EMPIRE.—P., Moss' Empires Co., Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—Heading the bill is Miss Cicely Courtneidge, who, assisted by Jack Hulbert and Harold Simpson, is delighting everybody with her clever cameos; Oswald Williams maintains his high reputation as an illusionist, bringing some new features; Franco Piper affords immense pleasure with his manipulation of musical instruments; and contributions also come from the Geerts Bros., comedy equilibrists; The Buchanans, black and white comedians; Southwood and a pink lady, in vaudeville; and Daly and Healy, comedians.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. James M. Buchanan; Mus. D., Mr. Albert Moore.—Selbit's wonderfully smart trick, "Sawing Through a Woman," is the main feature of the bill, and is causing endless surprise. Miss Florence Smithson charms everybody with her vocalism; Roxy La Rocca pleases with his harp playing; and Sam Mayo proves as funny as ever. Others in the list are The Five Jocks, with a smart comedy vocal and dancing scena, "A Nicht at Hame"; The Great Vincents, comedy equilibrists; and Lauri Howard, comedian.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—The favourite Dorothy Ward and Shaun Glenville share the honours of the evening, both artists being well received. Rorke and Bray are a couple of talented singers; Piquo and Fellows show themselves society entertainers of a particularly good type; and the remainder of the programme is occupied by Maggie Clifton and Partner, with a balancing act; Culpitt, a smart magical comedian; Jock Mills, Scotch comedian; and Nella Allen, soprano.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—Prominent here is "She," a vocalist; and others in the programme comprise Lane and Shaw, with a comedy act, "Mr. Henpeck and Pecker's Return"; Chris O'Brien, vocalist; Bros. Dane, equilibristic eccentrics; the Musical Monarchs; Jim C. Max, with coon songs and dances; and Selig and Hart in "A Little Brown Hat."

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—A diverting show is being provided by the farce "Oh!!" in which the Bros. Hanaway are prominant. Others in the cast include Eric King, Reg Kendrick, Val Morgan, Sisters Laurette, Babs Desmonde, Hebe Kneller, and May Garry.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M., Mr. H. C. Arnold; Mus. D., Mr. Cleaver Howard.—Top of the bill are The Four Julians, clever aerial comedians, and at the bottom place of honour Daisy Griff, versatile comedienne, and Jess and Tony, an able comedy pair. Other contributors include Fanny Furber, comedienne and novelty instrumentalist; Reeve and Moreton, presenting "The Waif's Wish"; George Dundas, vocal comedian; Sue Joyce, comedienne; and George Adams, vocalist.

Boors, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 233-235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, 38, Dale-street; 45-47, Lord-street; 45, Walton Vale, Aintree; 383, Smithdown-road; 116, St. Mary's-road, Garston; 53-55, Seaforth-road; 111-113, County-road, Walton; 66-68, South-road, Waterloo; 51, Stanley-road, Bootle.

MANCHESTER.

THEATRE ROYAL.—L., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. H. Windrow; M. C., Mr. C. W. Chambers.—Agnes Blane's play, "A Family Affair," produced a fortnight ago at Blackpool, received further sanction from a pleased audience here on Monday, who followed the argument—which is mainly between the self-sacrificing Martha Mainwaring and her reverend but worldly father—with great interest. The two chief parts are filled by Miss Ailsa Grahame and Mr. Athole Stewart, supported by a very able cast.

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. C. W. Chambers.—Manchester had its first introduction to the delightful charm of Sir James Barrie's fanciful play, "Mary Rose," at this theatre on Monday. Mr. Frederick Harrison's company, with Miss Lila Maravan in the title-part, and a notable favourite, Mr. Frederick Victor, as Mr. Moriand, give an excellent presentment of the elusive fascinations of the piece. Big houses are attracted.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—The immense popularity of the D'Oyly Carte Opera Company was demonstrated nightly last week at this theatre, and there is no diminution in the enthusiasm with which they continue to be received. If there is a special favourite, it would appear to be "The Yeomen of the Guard," which was magnificently rendered on Monday, but the uniform excellence of the interpretations and the perennal interest of the operas themselves make every one of them an unfailing draw. The changes of programme for this week include "The Pirates of Penzance," "Trial By Jury," and "The Mikado."

GAIETY THEATRE.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall.—A season of the O'Mara Grand Opera Company opened here this week with a varied programme, beginning with: Mozart's "Seraglio" and including "Lohengrin," "Cavalleria Rusticana," and "Pagliacci," &c. The company retains many old favourites, among them Miss Florence Morden, Miss Mabel Dennis, Mr. O'Mara, Mr. John Pegg, Mr. Alan Turner, Mr. John Olivere, and Mr. Joseph Griffin, while newcomers are Miss Ida Cooper, Miss Kathleen O'Dea, Miss Constance Bower, and Mr. Lyon Mackie. The usual excellence is maintained, and duly appreciated by good houses.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. R. Hardwick.—Strong turns here are Stanley Brett and Co. in "Always Tell Your Wife," "The Femina Quartet," featuring Lilian Burgiss, and Austin Rudd, the popular comedian; while clever contributions to the bill are made by Tom Stuart, Beaucaire's Butlers, Millie Jillson, and O'Brien and Lady.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M.C., Mr. Chas. Wright.—Admirers of Pimple on the screen have the opportunity of seeing him here in the flesh in an amusing sketch called "Father," supported by an able trio of players. A big turn also is Dan Leno, junr., the eccentric comedian an ddancer, while enjoyable acts are added by Maple and May, the fellows with the goat; Allan Hanbury, the talkative dame; Kitty Storrow, comedienne; Anna West, eccentric comedienne; and J. S. Fisher's Ten Romps, in their vocal and dancing scena.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Walter McLaren; Mus. D., Mr. T. Wrathmall.—The Wylie-Tate production of "The Garden of Allah" is proving a big attraction here, playing to packed houses. A strong cast includes Miss Nell Carter as Domini Enfilden, Mr. Henry Hallett as Count Anteoni, and Mr. Hugh C. Buckler as Boris Androvsky.

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hayne.—The Follies, presented by Mr. Dan Everard and Mr. Lauri Wylie, are at the top of a good bill here, featuring a new effort, "The Grand Gurgle." Other attractive turns are those of Vernon Watson, mimic; Jack Lane, at the piano; Harry Stiles, the racing k'nut; Andrea and Theo, Parisian dancers; the Two McKays, Scotch artists; and Marie De Pietro, the wonderful Neopolitan mandolinist; and the singing pianist, Albert Voloumino.

HULME HIPPODROME. — P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Royle; Mus. D., Mr. Ed. Jones.—Here the attraction is Mr. Wm. De Lacy's comic pantomime, "Humpty Dumpty," after a highly successful week at the Royal Osborne Theatre.

Boors, The Chemists, 15, 17, and 19, St. Ann-street; St. Ann's-square; 48 and 50, Oldham-street; and 39, Market-street.

NEWCASTLE.

ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; A. C., Mr. Wm. Whitehead.—Sir Alfred Butt, in conjunction with Messrs. Seymour Hicks and J. L. Sacks, is presenting here "A Little Dutch Girl." The singing, acting, music, and fun are all of the best, and the company is a powerful one, specially good work being done by the Misses Dorothy Waring and Heather Featherstone, and Messrs. F. Pope Stamper and Eric Thorne.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. D., Mr. Richard Thornton; R. M., Mr. Cecil A. Collins.—Coram, the clever ventriloquist, delights his audiences; Albert Whelan, the Australian entertainer, wins warm favour; Bob Anderson makes a hit with his intelligent polo pony, Bonita; the Jovers, musical and acrobatic act; Bert Terrell, Dutch comedian; Kharum, Persian pianist, and Violet Gwynne, vocalist, are other good numbers.

HIPPODROME.—L., Variety Theatres Controlling Co.; M. D., Mr. Charles Gulliver; G. M., Mr. W. H. Bebby.—The Wylie-Tate revue, "The Passing Show of 1920," is making another return visit, and retains all its popularity. Heading the cast are Miss Margaret Campbell, Miss Edna Prince, Mr. George Gregory, and Mr. Reginald Sharland.

PALACE.—M. D., Coun. T. W. Rowe; A. M., Mr. A. Naylor.—Dora Moorhouse's company, in the musical comedy revue, "Next Please," proves a strong attraction. Good work is done by Messrs. Johnny McElroy, Johnny McElroy, junr., Freddy Escott, Joe English, and the Misses Ruby Lennard, Maggie Clinton, Millie Burton, Dorothy Owen, and Daisy Shaw. Specialities are given by the Royal Dancing Girls, the Uniform Quartette, and the Eight Statue Ladies.

Boors, The Chemists, 45, Northumberland-street; 83, Clayton-street; 244-46, Scotswood-road; 109, Elswick-road; 67-69, Grainger-street; 17-19, Shields-road, Byker; 121-125, Shields-road, Byker; 53-55, St. George's-terrace, Jesmond; 105, 107, High-street, Gosforth.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. Fred C. Sutcliffe; Mus. D., Mr. John Armstrong.—The company of Miss Marie Lohr presented the brilliant play, "The Voice From the Minaret," on Monday last, to an appreciative audience. The excellent cast contains such clever artists as Miss Susan Claughton, whose portrayal of Lady Caryll is a fine artistic embodiment; Mr. Bellenden Powell, as Sir Leslie Caryll; Mr. Alfred Gray, giving an effective study of Andrew Fabian; Mr. W. H. Rotherham, cleverly capable as Father Elsworthy; Miss Mary Griffiths, in an acceptable rendering of Mrs. Fabian; and Miss Edith Lester Jones, a convincing Miss Rodd.

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Miss Viola Compton and Miss Ellen Compton; D., Mr. Eade Montefiore; Mus. D., Mr. Frank Gomez.—A new historical play, "Katharyn, the Quene K.P.," was presented on Monday last by the Compton Comedy Company.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The ventriloquial skill of Arthur Prince and his highly amusing patter evoke the warmest applause and heartiest of merriment. Ernest Hastings submits his humorous items to a delighted house. The Flemings show wonderful skill in their alabaster work. An experienced violinist is heard in Alfred Leonard, and capital turns are contributed by Gwen Thomas, a charming vocalist; J. Holman, comedian; and the Sparkling Mozelles.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—The popular and entertaining Milton Hayes sheds his philosophy and laughter-moving items to an admiring audience. Sandy Powell proves a resourceful and mirth-provoking comedian. The Great Wieland achieves success with his quaint and amusing drollery. Nina Martin, impressionist; Cummin and Partner, in a novelty act; Holson and Bert, comedians; Vine and Russell, comedians; and Val Chippendale, character vocalist, complete an excellent programme.

Boors, The Chemists, 22, Goose-gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88, 269, St. Ann's Well-road; High-street and Pelham-street, Exchange-walk; 21, London-road; 181-183, Mansfield-road; 10, Lister-gate; 1, Angel-road, Market-place; 1, Mansfield-road; 269, St. Anne's Well-road, Carrington-street Bridge; 66, Wilford-road; 12, Wheeler-gate; 12 and 101, Derby-road, Stapleford.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culsing; A. M., Mr. Norman M Robinson.—For plenty of Bright, innocent, rollicking fun, "Baby Bunting," the musical comedy which T. C. Wray's company is producing this week, will require a lot of beating. Rooney Scott as "Bunny," and Teddy Brogden as Wm. Pye, his book-keeper, carried off the chief honours, but the whole company is one of undoubted ability.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—This week (twice nightly) the chief attractions in a varied programme are Bichette, the sea-lion comedienne; Monica Daly and Frank Marr, duettists; Mlle. Cameo and Mons. D'Avigor, presenting tableaux in living marble; George Parr, whistler and vocalist; Jack Shields, comedian; Dick Henderson, comedian; and Daunton Shaws, trick cyclists.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The Viona Quartette of banjoists provide capital varieties. Pictures complete.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—The George Edwardes new musical play, "Sybil," is proving a big attraction here; it is beautifully staged, the costumes a feast of colour, and a first-class company of capable artists, including Misses Gracie Sinclaire, Veronica Brady, Mary Edison, Tom A. Shale, Eric Marshall, George Bishop, William Spray, and J. W. Worswick. The well-balanced chorus and augmented orchestra are under the direction of Mr. Sheridan Gordon.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr Maurice Mahony; Mus. D., Mr. H. Westnedge.—The Stanley Carlton Co. are presenting the dramas, "Why Men Betray" and "How Far a Girl Can Go." A good company includes Misses Rubie Maude, Flora Leslie, Cissie Cleveland, Madge Hope, Messrs. Val Gully, Walter Wilson, James Jarrett, Edwin Turner, Fred Selby and George Millford.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham.—Mr. Alexander Carr, the American actor, and the original Mawruss Perlmutter, heads a strong bill, supported by a capital company, in a successful sketch, "An April Shower"; Sizuka and Partner present a smart comedy balancing act; the Ten Loonies, musical comedians, occupy a prominent place; other turns are Pichel and Scale, comedy acrobats; Dick Tubb, comedian; Three Sisters O'Hara, in melody and comedy; and Peter Donald and Meta Carson in "The Stable Boy."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Mus. D., Mr. W. Bingley.—A programme of much merit is presented by Roy Rice and Mary Werner in negro comedy scena; Wilson Hall

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

WHEN IS A CENSOR NOT A CENSOR?

THE VOLUNTARY SYSTEM.

IF the account in a daily newspaper about the Film Censor's experiences with "The House Without Children" be correct, the position of that gentleman and his assistants must be one of considerable harassment. With the merits or de-merits of this particular film we have, in this article, nothing whatever to do. But the suggestion of the newspaper that it is possible for a film to be first absolutely rejected, secondly, given a certificate on the understanding that several of its sub-titles should be amended, and, finally, trade-shown with the objectionable titles not deleted after all is bewildering. It sounds like an incident from "Alice in Wonderland," rather than details of procedure in a branch of modern commerce.

EVILS OF STATE CENSORSHIP.

We are in favour of the present system of Voluntary Censorship, believing that in this respect the Film Trade can best manage its own affairs. You have only to look at liberty-professing, but less free America if you wish to see the evils of a compulsory State censorship. At the same time, having appointed its own Censor, the British Film Trade should surely see that he has the weight of unimpeachable authority behind him—even if it means asking the Government to officially support his decisions. If, after having agreed to accept the Censor's arbitrament, it is really possible for a film producer to repudiate it without bringing down upon him some sort of strong official disapproval, then it is time that the hands of the Censor should be strengthened.

ROUND ABOUT FILMLAND.

Film Press Club Meeting—American Praise for British Stars—A Pioneer or the "Movies."

Film Press Club.

The next monthly meeting of the Film Press Club will be held, by courtesy of Film Booking Offices, Ltd., in their private theatre on Thursday at 6.15 p.m. The committee has arranged for Mr. Harry Ham, who has had considerable experience both of American and British studios, to address the meeting on the subject of "British and American Methods of Producing."

The club has received a proposal of affiliation with the Associated Motion Pictures Advertisers of New York. The A.M.P.A. have already voted for the affiliation, and the details of the proposal will be placed before the next general meeting of the Film Press Club.

Only Amateurs!

Guy Newall went location-hunting for "The Bigamist," which film he has just started at Nice, and, finding an eminently suitable house, approached the caretaker with a view to getting permission to take the necessary exteriors for the purpose of the story. At first the man demurred, and said it might be rather awkward to explain, but finally his brow cleared and he brightened up. "It's all right, sir," he said. "If anyone asks any questions I'll just tell them you are only amateurs."

Popular in America.

In America Guy Newall is becoming very popular for his charm of manner on the screen, and Ivy Duke is considered to be the most beautiful English girl they have seen on the films. Americans also think she has perfect taste in dress, and compliment her on the way she wears her clothes. Coming from America, the land of perfectly-dressed women, this is high praise indeed. Miss Duke is taking particular care with her dresses for "The Bigamist," and as her conception of the woman in the book is that she is the type that would favour draped gowns made of soft materials with trains, most of her dresses are being designed this way.

"Monte Cristo."

Dumas *père's* novel, "Monte Cristo," has been filmed in the shape of a 15 two-reel episode serial, and will shortly be shown on the principal cinema screens throughout the country. The production is a French one, and comes from the studios of the Film d'Art Company of Paris. It is said to rival in beauty and realism the finest features yet sent out by this firm. The producer is H. Pouctal. Leon Mathot appears in the leading rôle of the unfortunate prisoner, who, making his escape from the grim Chateau d'If, consecrates his life to revenge. The feature will be shown in this country under the auspices of the "W. & F." Films.

"Christie Johnstone."

Work was commenced last week at the Broadwest Studios on a picture version of Charles Reade's novel, "Christie Johnstone," and although the film will not be issued under this title, everything possible is being done to retain the romantic atmosphere and delightful story. Several other stories from this author's pen have been filmed, but in Mr. Walter West's opinion there is none which lends itself so admirably to screen work as does "Christie Johnstone." Norman Macdonald, who, under Mr. West's supervision, is now producing the film, has discovered a village on the sea coast, which, up to the present, has never been utilised as a background for a film romance. It is interesting to note that arrangements for the filming of this story were made in what is probably record time. It is only a fortnight since Mr. West first read the synopsis of the story; since then a full working script has been prepared by W. G. Clifford, the cast has been selected, locations found, and the first feet of film turned in the camera on this romance, which, when completed, should prove another winner for the Broadwest Company.

Film Stars in Mesopotamia.

An interesting letter has been received by the Broadwest Company from an officer in an Indian regiment, now stationed in Mosul, Mesopatamia, who writes as follows:—"As perhaps you know, Mosul is miles away from any big town, and does not contain any place of entertainment. Imagine my surprise, therefore, when looking over my billet on arrival, I found that the only decoration on the walls of my rooms took the form of two portraits—one of Violet Hopson, the other of Gregory Scott. These had evidently been left behind by a previous occupant of the room. Unfortunately, the room is too dark to allow of a photograph being taken of the interior, but I am sending you a snap of the exterior to give you some idea of the strange places where pictures of Broadwest film stars are to be found."

A "Movie" Pioneer.

Mr. Walter Willows Hook, who for the last six years has acted as manager for the Swindon Arcadia Picture Palace Company, claims the distinction of being one of the originators of picture shows, and a pioneer of the "Movies" in the United Kingdom. After touring the southern counties showing the newly discovered "Animated Pictures" from town to town twenty years ago, he became "lecturer" to the New Century Picture Company at the St. George's Hall, Bradford. Armed with a long bamboo cane, it was his duty to explain each picture to the audience as it appeared on the screen, and he has a vivid recollection of receiving much praise for being able to name all the celebrities in the picture of Queen Victoria's funeral. There were no titles or sub-titles in those days, and Mr. Hook's clear delivery and resonant voice were severely tested in a subsequent engagement at the St. James' Hall, Manchester, holding 4,000 people, all seated on the ground floor, with no camber to it.

Big New Film.

An important film, "The Mediator," has just been completed by the Stella Muir Productions, Ltd. This film, which is in six reels, is from the fertile pen of Mr. Langford Reed, and has been produced by Mr. George Middleton.

A Startling Rôle.

The new Granger-Binger super feature, "The Other Person," from the novel by Fergus Hume, is notable for the wonderful acting in the "spirit" rôle, of Adelqui Millar. This well-known spiritualistic story of Mr. Hume's has provided Mr. Millar with a magnificent opportunity as "The Other Person," of which he has taken the fullest advantage.

Gaumont's French Serial.

After the trade show of "The Love Trap," at the West End Cinema, on Friday, the Gaumont Company, Limited, will suspend their trade shows over the Easter holidays, and will, we understand, resume with a strong programme, which will include another French serial, entitled "Imperia." As in the case of previous French serials, released by the Gaumont Company, the story is the all-important part of "Imperia." It will come before exhibitors with the recommendation that it has been written by M. Arthur Bernede, who wrote "Judex," the first of the successful Gaumont serials which have been shown in this country. The leading rôles are played by M. Louis Leubas, who has previously played with distinction in several of the Gaumont serials, and Mlle. Forzane, in the rôle of Imperia. It has been arranged that "Imperia" shall immediately follow on after "Two Little Urchins," and the release date of the first of its twelve episodes is therefore fixed for Sept. 6.

Youth on the Screen.

The complaint is sometimes heard of the maturity of British screen artists cast for the rôles of youthful lovers. In the Granger-Binger super production—"The Other Person"—the young lovers are not much more than out of their teens. Arthur Pusey is a typical English boy, with a love of the country and sport. He has appeared in a British film with Hilda Bayley, and is an accomplished ballroom dancer. Miss Nora Hayden, who plays his little sweetheart in "The Other Person," is petite, dark, and vivacious. Born in Canada, she served her film apprenticeship in California, migrating from the ranks of musical comedy.

Mr. Story Gofton, who concludes with the Granger-Binger Hollandia Filmfabriek on the 19th as Dr. Pess in "The Other Person," was recently the recipient of a very beautiful Pastel drawing from Mr. Binger, of Haarlem.

FORTHCOMING TRADE SHOWS

LONDON.
Grand Guignol Series (B.E.F.), London Pavilion, 3, March 16.
Out of the Depths (L.I.F.T.), Shaftesbury, 11.45, March 16.
Miarka, the Child of the Bear (Jury), London Pavilion, March 17.
Woman's Man (Renters), Shaftesbury, 11.15, March 22

BELFAST.
Half a Chance (Pathé), Panopticon, 11.15, March 16.

BIRMINGHAM.
Friend of the Mountains (Gaumont), Futurist, 11, March 16.
Out of the Depths (L.I.F.T.), Scala, 11, March 17.
Li-Hang the Cruel (Gaumont), Futurist, 11, March 21.

CARDIFF.
No Good Guy (West. Imp.), Own Theatre, 2.30, March 17 and 18.

DUBLIN.
Devil to Pay (Pathé), Carlton, 11.15, March 16.
Love Maggie (Express Film and Cine.), Sackville P.H., 11.15, March 16.

GLASGOW.
Li-Hang the Cruel (Gaumont), Own Theatre, 11 and 2.30, March 16.
Conrad in Quest of His Youth (F.-Lasky), Queen's House, 11, March 16.
Erratic Mrs. Delamere (L.I.F.T.), Salon, 11, March 16.
The Atom (West. Imp.), Salon, 11, March 17.
The Love Trap (Gaumont), Own Theatre, 11 and 2.30, March 22 and 23.

LEEDS.
Honest Hutch (Golowyn), Cinema Exchange, 10,40, March 16.
Wing Toy (Fox), Cinema Exchange, 11.40, March 17.
Civilisation's Child (West. Imp.), Cinema Exchange, 2.30, March 18.
Li-Hang the Cruel (Gaumont), Cinema Exchange, 2.30, March 22.

LIVERPOOL.
Kazan (Phillips), Cinema Exchange, 10.40, March 16.
Sons of Nobody (Regent Film Co.), Scala, 11.15, March 16.
The Scallywag (Butcher), Futurist, 11, March 17.
Prairie Trails (Fox), Prince of Wales P.H., 11, March 17.

MANCHESTER.
The Scallywag (Butcher), Deansgate P.H., 11, March 16.
Grand Guignol Series (B.E.F.), Oxford P.H., 11, March 16.
Li-Hang the Cruel (Gaumont), Futurist, 11, March 16.
Li-Hang the Cruel (Gaumont), Own Theatre, 2.30, March 16.
The Thief (Fox), Deansgate P.H., 11, March 17.
The Love Trap (Gaumont), Deansgate P.H., 11, March 22.
The Love Trap (Gaumont), Own Theatre, 2.30, March 22.
No Good Guy (West. Imp.), Own Theatre, 2.30, March 22.

NEWCASTLE.
Little Diplomat (Regent), New Pavilion, 11, March 16.
Cross Currents (West. Imp.), Own Theatre, 11 and 2, March 16.
The County Fair (Moss), Stoll P.T., 11.15, March 17.
Friend of the Mountains (Gaumont), Own Theatre, 11 and 2, March 21 and 22.

NOTTINGHAM.
Sins of Rosanne (F.-Lasky), Long-row P.H., 11, March 16.
Li-Hang the Cruel (Gaumont), Scala, 11, March 22.

SHEFFIELD.
Partners of Fate (Fox), Electra Palace, 11, March 16.
Milestones (Goldwyn), Picture House, 11, March 16.
Friend of the Mountains (Gaumont), Union-street P.P., 11, March 17.

ENGLAND BEFORE AMERICA.
THE HOPE DIAMOND SERIAL.

The great interest taken in Messrs. Kilner's big serial, "The Romance of the Hope Diamond," was evidenced by the attendance of so many newspaper representatives at the private Press view at the Leicester-square Cinema recently.

At the opening Mr. Kilner announced that this was the first exhibition of the Hope Diamond serial in any part of the world. We in England were accustomed to regard ourselves as always twelve months or more behind America in these matters, but in the present instance England was seeing an American film before a foot had been exhibited in that country. The episodes shown had arrived by the Aquitania less than a fortnight before, and the remainder were expected to be brought by the same vessel on her next trip.

For the trade show held yesterday at the Alhambra a musical setting had been composed and arranged by a well-known musician, whose chief aim has been to create the appropriately romantic atmosphere for the picture.

"CONRAD IN QUEST OF HIS YOUTH."

SCREEN VERSION OF LEONARD MERRICK'S NOVEL.

Production .....Paramount
Star .....Thomas Meighan
Type .....Drama
Length .....5,800 ft.
Distributors .....Famous Lasky

William De Mille is responsible for this notable picturisation of Leonard Merrick's novel, shown to the trade at the New Gallery Knema on the Tuesday of last week. Conrad Warrener is the middle-aged hero, who, returning to England after an absence of twenty years, endeavours to renew the spirit of his youth. He invites three friends of his boyhood's days down to his country house, where as children they had passed some happy hours together. The result of the experiment is not successful, and the party breaks up after one day's experience. He searches out his sweetheart of olden times, only to be again disillusioned. A similar experience befalls him with his sweetheart of early manhood. All this causes him to feel very old till, finally, he loves and is loved by an attractive lady of title, and in this love renews his youth. Thomas Meighan acts naturally throughout and gives some clever human touches to the character of Conrad. He is supported by a very strong cast, and the production is ensured of a favourable reception when released.

[See our Film Markings.]

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"FRIENDS OF THE MOUNTAINS."

MARRIAGE OF MAY AND DECEMBER.

Production ..... Fine Art
Type ..... Drama
Stars ....Andrew Nox and Mlle. Madys
Length ..... Five Reels
Distributors ..... Gaumonts

"Friend of the Mountains" is a simple story set among artistic surroundings, and produced with all the beauty and attention to detail for which Fine Arts are famous. The photography is excellent, the acting convincing and impressive. The story is concerned with the mating of May and December, and the subsequent unhappiness resulting from the marriage. Young and beautiful, the wife becomes infatuated with a man her own age, and to save her from temptation the husband takes her from the mountains back to the city. Here, her health gradually declining, a doctor is consulted, and sensing the source of all the trouble, he recommends that the woman be given what she desires, or else the case must be considered hopeless. Broken-hearted, the husband makes the great sacrifice, and returns with his wife to the mountains. But, unable to witness the ever-growing love affair, he attempts the life of his rival. Accused by his wife, he sends her to her lover, and seeks death. Rescued, and dangerously ill, a realisation comes to the wife of her husband's worth, and, sending the other man away, she devotes her life to "Friends of the Mountains."

* * *

"THE INNER VOICE."

GREED FOR GOLD OVERCOME BY THE POWER OF LOVE.

Production ..... Globe Films, Ltd.
Type ..... Drama
Stars .....Agnes Ayres, R. K. Lincoln
Length ..... Five Parts

This film may be said to contain all the elements that delight cinema audiences: a big fight, the struggle for supremacy of wrong over right, a strong love interest, and fine scenic effects. The story deals with Mark Reid, a young mining prospector in Sierra Nevada, who comes under the sway of a Good Samaritan, an idealist and recluse. The young man finds that his claim is being stolen by Mike O'Hara, and a stiff fight ensues, in which Reid is only prevented from killing his adversary by the memory of the old man's philosophy. The two men become partners, and later Reid goes to New York. Here he meets George Morrison, a promoter, and his niece, Barbara, with whom Reid falls in love. The match is opposed by Morrison, and, to gain his ends, he ruins Reid, by persuading him into worthless investments. Later, by the help of his partner, Mike, he obtains the power to wipe out Morrison on the Stock Exchange. He is only prevented by the power of Barbara's love, and the influence of the Good Samaritan, who again arouses the "inner voice." The acting of E. K. Lincoln is excellent as Mark Reid, and the film is aided by the good photography.

On the same occasion was shown a one-reel film, "The Ghost of Slumber Mountain," which makes up in quality what it lacks in length. The subject of prehistoric times is always a fascinating one to old and young, and, in a charming setting, the story is worked out showing some wonderful photography of the mammoth animals that inhabited the world before the appearance of man.

* * *

"JUST PALS."

HOW A WASTER REDEEMS HIS CHARACTER

Production .....William Fox
Type .....Drama
Star .....Buck Jones
Length .....Five Reels

"Just Pals" is a Western film minus cowboys and dancing saloons. Instead, there are delightful pictures of a prosperous little village, and the story is concerned with Bim, the local ne'er-do-well, whose slothful habits excite the scorn of the respectable townsfolk. Strongly influenced by his love for Mary, the village schoolmistress, and the admiration of Bill, an orphan lad he has adopted, Bim endeavours to make good. Mary, having lent school accounts to Harvey, cashier at the town bank, attempts to drown herself when the money deposited at the bank is found to be missing, and she is unable to discover the whereabouts of Harvey. Bim obtains the cash by force and is accused of the theft. He escapes, and by accident learns of the cashier's plot to rob the bank. Once again his good intentions are overlooked, and when he is discovered amongst the crooks he is dragged away by the angry crowd to become the victim of lynch law. He is rescued, however, and his name cleared. Later a well-deserved gift of money sends an expectant Bim to Mary's side with the prospect of a happy future.

* * *

"THE MISTRESS OF SHENSTONE."

POPULAR NOVEL MAKES POWERFUL FILM PLAY.

Production .....Robertson Cole
Type .....Drama
Star .....Pauline Fredericks
Length .....Six Reels
Distributors .....Jury's

"The Mistress of Shenstone," the popular novel by Florence Barclay, has been made into a powerful film play, the photography being particularly worthy of praise. The artistic touch is strongly in evidence in every portion of the production, and the beauty of the seaside pictures must be seen to be appreciated.

Pauline Fredericks is admirably cast as Lady Irgleby. In the holiday episode she is the very spirit of care-free youth but as the action moves to its forceful climax she depicts in striking scenes the strength and pathos of true love. Other excellent points are strict attention to detail, the beautiful tinting effects, and the convincing manner in which the "English background" problem has been handled. Altogether an eminently bookable subject for any hall.

"KAZAN."

A DOG STORY.

Production ..... Selig
Star ..... Kazan
Type ..... Drama
Length ..... Five Reels
Distributors ..... Phillips Film Co.

The hero of this story, which is set in the Yukon, is Kazan, a team leader, half dog and half wolf, who, seeing his master murdered, has since then hated all human beings, with the exception of Joan, a sweet and gentle woman who by chance comes amidst the wild community of men, with their primitive passions. Joan never calls on Kazan for assistance in vain, and there are some thrilling episodes in the picture, such as Kazan fighting back a pack of wolves, and attacking the villainous McCurdy in order to save Joan, whom he has learned to love. The story is set in scenes of great beauty, depicting the frozen North, and is supported by some fine acting by Jane Novak as Joan, and Ed. Wallack as McCurdy Kazan has been very cleverly trained, and the screening of the scenes wherein are shown wolves, lynx and dogs is well up to the usual Selig standard.

* * *

"BONDS THAT CHAFE."

ILL-MATCHED COUPLE'S SEPARATION.

Production .....Swedish Biograph
Type .....Comedy-Drama
Star .....Tora Teya
Length .....Five Reels
Distributors .....General

Accustomed as we are to the heavy emotional fare issuing from the Swedish Studios, it was something of a surprise to discover that from the conventional dramatic beginning, the film, "Bonds That Chafe," gradually veered round to the humorous, turning in the end into an amusing comedy-drama. Described as Sweden's great emotional actress, Tora Teya had an unsympathetic rôle to play. The photography is excellent, the theatrical performance being realistically and wonderfully presented. Anders de Wahl was good as an absent-minded but lovable professor, wedded to a frivolous fashion plate, while such well-known people as Lars Hanson and Kærin Molander figure in the supporting cast.

[See our Film Markings.]

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"THE GREAT ACCIDENT."

POLITICAL ERROR RESPONSIBLE FOR WASTER'S REFORMATION.

Production .....Goldwyn
Type .....Drama
Star .....Tom Moore
Length .....Five Reels

"The Great Accident" is good, strong, interesting fare, with many novel twists. Tom Moore is admirable in the rôle of Went, a dissolute young waster, who, aided by the impish perversity in his nature, makes good when he has traversed quite a goodly portion of the downward path. The theme centres round a local election, and the usual crowd scenes are excellently handled. As the heroine, Jane Novak essays a quiet rôle with her customary delicacy of touch. The photography is flawless, and mention must be made of the artist playing the domestic rôle. She proved herself an emotional actress of the highest order.

* * *

"MARVELS OF THE UNIVERSE"

Distributors .....Grangers

Grangers' "Marvels of the Universe" are too well-known to need a lengthy description. For months they have delighted numerous audiences, and it will suffice to say that the batch trade-shown at the Alhambra were, if possible, better than ever. The first one, "Ships of the Desert," in addition to being very interesting, contained also some delightful glimpses of the "Garden of Allah," and was perfectly photographed. Next came a trip to Brittany, and a tour round a sardine factory. The last-mentioned marvel was notable for its witty sub-titling, and was greatly appreciated by those present.

A really beautiful little film was "The Lone Indian," which centres round the solitary confinement period of an Indian "brave," who, in the silence of the forest regions, changes from a weakling into a healthy, courageous specimen of manhood, and, coming up to the expectations of his tribe, is allowed to return.

The "Marvels" which followed were all good, especially so being the last, "My Barefoot Boy," a fragrant reminder of the country at springtime, and of a farm holiday.

[See our Film Markings.]

* * *

"LOST AT SEA."

STORY OF A "COFFIN SHIP" CONSPIRACY.

Production..British Famous Films, Ltd.
Star .....Frank Keenan
Type .....Drama
Length .....Five Parts

"Lost at Sea" is a vivid story of a "coffin-ship" conspiracy and insurance fraud, by which an innocent man, named Benton, is made to appear as an arch-villain, and suffers in consequence a long term of imprisonment. This is a fine film, which gives an opportunity for screen acting of the highest order, taken full advantage of by Mr. Frank Keenan, a master of facial expression, and for whom it is claimed, with much truth, that his superior as a screen actor has yet to be discovered. A dramatic and original dénouement to the story occurs on the release from prison of the unjustly accused Benton, who later encounters the individual who had been mainly responsible for his cruel persecution, the ensuing struggle ending in the death of the latter. Realising that a further term of imprisonment is inevitable, Benton impersonates the dead man, obtains possession of sufficient wealth for his purposes, and departs for an obscure destination. The support accorded Mr. Keenan was good, but practically the whole weight of the production is carried by him. The photography is excellent.

* * *

"THE ROSSSMITH FLIGHT."

HOW £10,000 WAS WON.

At the Philharmonic Hall, Great Portland-street, on Wednesday afternoon, the Lowell Thomas Travelogues, under the direction of Mr. Dale Carnagey, presented the Ross Smith flight from England to Australia in a series of pictures in motion and colour.

The story of this remarkable aerial journey was personally told by Sir Ross Smith, who had charge of the Vimy which was one of the five machines which entered into the competition for the prize of £10,000 offered by the Australian Government for the first aeroplane to fly from this country to Australia within 30 days. The party, consisting of Sir Ross Smith, his brother Sir Keith Smith, navigator and assistant pilot, and Sergts. Bennett and Shiers left Hounslow on November 12, and Port Darwin, Australia, was reached on December 10. The voyagers had flown 11,500 miles in 27 days and 20 hours. All the conditions of the flight had been fulfilled, and the prize was won, but the journey was continued across Australia. Sir Ross finally landing at his own home in Adelaide. The journey was, as might be expected, an adventurous one. The most serious accident of the trip occurred in Java where the party landed on an aerodrome constructed on land which had only just been reclaimed from the sea. The Vimy sank to its axles in the mud, and it took the united efforts of 300 coolies, working all night, to get the machine out of it. From this spot the flight was over vast spaces of open sea and small, uninhabited islands.

Some excellent photographs were obtained, and their presentation on the screen proved exceedingly interesting to a large audience. As it was a flight against time the aviators were unable to take as many still photographs as they desired, so some of the coloured pictures were obtained on the return journey, when time was not so pressing.

* * *

"WING TOY."

"FOR WAYS THAT ARE DARK AND TRICKS THAT ARE VAIN, &c."

Production ..... Fox
Type ..... Drama
Star ..... Shirley Mason
Length ..... 4,600 feet

A private view was given recently of this interesting story of doings in Chinatown. Wing Toy, the daughter of the Attorney-General, has been kidnapped by a crook who was sentenced to a long term of imprisonment. Yen Low, the Emperor of Chinatown, and keeper of a gambling den, purposes to marry her. Aided by fortuitous circumstances, White Lily, Yen's white wife, and Lee Wong, her foster-father, Bob Hunter, a young reporter, is able to rescue her from these darksome deeds, and receives her hand in marriage as a reward for his persistence. The Oriental atmosphere is well preserved, and the acting of Shirley Mason, a captivating Chinee and a charming white woman, the boyish enthusiasm of Raymond McKee as Bob, and the impressive Orientalism of H. S. Northrup and others make for the big success of this latest of the "star picture" series.

* * *

"PRAIRIE TRAILS."

Another Fox film presented is surely the limit in super-cowboy stunts, and alternately thrills and amuses us with the fearsome wooing of Janet McShorter, the sheep-rancher's daughter, by Tex Bentan. Our readers will guess that the hardy Texan is none other than our well-liked friend Tom Mix, the preux chevalier of cowboys. Enough startling adventure, reckless riding, and hairbreadth escapes are introduced to make the fortune of ten picture melodramas. The photography and grouping is excellent, and many a laugh punctuates the more thrilling moments of this prairie drama. Charles E. French, Kathleen O'Connor, and Harry Dunkinson, among others, are capital, and the scenic effect is very fine. The story is by James B. Hendryx, the length of the film 4,300 feet, and release date May 22, 1922.

BOROUGH OF FALMOUTH.

To Theatre and Cinema Proprietors and others.

UNIQUE FREEHOLD SITE

FOR SALE

Suitable for Theatre, Cinema or Business premises, adjoining the Municipal Buildings and Free Library, with a frontage of about 124 feet to the Market Square in the centre of the town. The site has a depth of about 84 feet and a superficial area of about 1,150 square yards.

Further particulars and conditions can be obtained on application to the undersigned, to whom sealed tenders endorsed "Market Site" must be sent not later than Monday, 4th April.

By order,
W. H. LUPTON,
Town Clerk.

ARTICLES FOR SALE.

FILM FOR SALE, 7s. 6d. 1,000 feet. PHILLIPS, 14, Settle-road, Plaistow, E. 13.

FILM ARTISTS' CARDS.

KITTIE LEE.
Juvenile Lead.
C/o Boston Photoplay Company,
20, Wellington-street, Strand, W.C.

"THE ERA" FILM SECTION.

"THE DEVIL TO PAY."

DEAD MAN RETURNS TO LIFE.

Production .....Pathé
Type .....Drama
Stars..Roy Stuart and Fritzi Brunette
Length .....Five Reels

"The Devil to Pay" is produced in an entertaining and forceful manner. The action starts from the first scene, but there is a tendency to drag in the latter half. There is a dramatic and novel thrill at the finish. Excellent work is done by Roy Stuart and Fritzi Brunette, and the supporting cast is a strong and capable one.

The story concerns the execution of a murderer, and the detention of a prominent city man on the ground of being an accomplice of the dead man's. The lawyer whose evidence had been responsible for the execution is certain of the man's guilt, but is unable to get sufficient proof. But at the trial the dead man makes a startling reappearance, and gives a description of the prisoner's part in the crime. His supposed dead body had been taken to his wife, and with the aid of the family doctor the spark of life had been rekindled. Unable to fight against such conclusive evidence, the prisoner commits suicide, and the man who had returned is pardoned.

[*See our Film Markings.*]

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"SCOTLAND YARD—1921."

TRIBUTE TO OUR GALLANT POLICE FORCE.

Distributors .....F.B.O.

The official police film, "The King, the Law, and the People," was shown to a distinguished audience at the Alhambra last Friday. The film was introduced by Sir John Baird, Under-Secretary for the Home Department, who explained that it was produced in order to bring home to the public the dangerous work performed by the police. In addition to seeing "Robert" at work we are given many glimpses of him at play, and the subtitle, "Everybody's Friend," is, considering the nature of the work he performs, a most truthful description of London's "Man in Blue." Six reels in length, the film is interesting throughout, and was enthusiastically received. Members of the force were posted all round the Alhambra, and the numerous medals worn by many of the men is striking testimony of their record overseas.

THE PROGRESS OF BRITISH FILMS.

At the recently-held annual dinner under the auspices of the Edinburgh and East of Scotland Section of the C.E.A., Sir Joseph Dobbie—who was entrusted with the principal toast of the evening—said it was now universally recognised by all sections of the community that the cinema industry played a great and beneficial part in the social life of the country, and they could not readily forget the patriotic part played by that industry during the terrible years of war. He was therefore glad to learn that the same industry was now making such adequate arrangements to play a great part in the coming Warriors' Day. That evening he was addressing the exhibitors who represented this great industry, but while they were exhibitors he felt that they also held the keys to every branch of the industry—including that of film manufacturing. He was glad to note that all over the kingdom they were so determined to stimulate production of British-made films.

"Councillor R. C. Buchanan, in responding to this toast, said Sir Joseph had referred to the production of British films, and the question which he (the speaker) asked was: "Do we want British films From the patriotic standpoint there was only one answer—they did; but did the average exhibitor care one iota where his films came from? If they were good films and films suitable for his audience he (Councillor Buchanan) did not think that the exhibitor did care, but he thought that they as exhibitors, for many obvious reasons should encourage British production as much as they could. What were they doing to help it? Films could not be produced without money—they knew that perfectly well—and were exhibitors out to supply that money to the producer who was in need of such help? If not, where was the money to come from? Did the public know more about this matter than they as exhibitors did, or was it because the public knew less that they put up the dollars?

"Personally," continued Councillor Buchanan, "I think that if one takes the long view there can be no doubt that no greater need for the future of the industry can exist than co-operation between the producer and the exhibitor in this country.

PREMIER CINEMA, EAST HAM, OPENED BY THE MAYOR.

The Premier Super-Cinema, situated in East Ham, High-street North, which is believed to be the largest picture house in Great Britain, was opened on Saturday. Mr. Val Prince, the well-known artist, has provided an original and harmonious scheme of decoration. The general effect gives light and warmth, the scheme conveying a sunset fantasy. The Mayor of East Ham (Councillor A. H. Wiseman), who was accompanied by the Mayoress, aldermen, and councillors, and supported by the Mayor of West Ham (Ald. D. Davies), performed the opening ceremony, being handed a gold key for that purpose by Ald. J. L. Sheffield, J.P., one of the directors. In declaring the building open, the Mayor said it was a distinct architectural addition to the borough. It was indeed very beautiful, and they had none too many beautiful buildings in East Ham. The architect and builders had made the most of the space at their disposal, and were to be congratulated upon the results. He was pleased to welcome the enterprise, for the cinema had a high educational value, and he was sure the directors would crown their efforts by giving pictures of the very highest standard. In conclusion, he thanked the management for so generously helping his Unemployed and Hospital War Memorial Funds, as all the proceeds that day were to be devoted to those two objects. The proceedings were commenced by the playing of the National Anthem by an orchestra of 20 performers, under the direction of Mr. Albert Whipp, Mus. Bac., who had specially composed a march, "Sans Souci," for the occasion. The musical programme also included a solo by Mr. R. W. Edmunds, F.R.C.O., on the grand organ.

Mr. L. Oswald Hillier, who has had considerable experience in cinema management, is the manager, and is assisted by Mr. J. S. Garner. The appointments of this sumptuously equipped building include a café and lounge, but no billiard saloon, as has been stated.

"Standard Measurements."

This booklet is published by the Incorporated Association of Kinematograph Manufacturers, Ltd., Wardour-street, price sixpence. Mr. J. Brooke Wilkinson, the secretary, in the preface points out that the measurements now suggested are an average of those generally in use. During recent years it has been the subject of discussion by the Association, and a Standards Sub-Committee was formed to deal with the matter. It is hoped "that the standards submitted may in course of time become the standards throughout the world, so that no matter what make of film or projector may be used, they will be interchangeable in every country where the kinematograph is used either for the educational or social welfare of its people."

Christie Two-Reel Comedies.

The Gaumont Company, who released the first two sets of the Christie two-reel special comedies here, have, we learn, succeeded in acquiring the rights of the subsequent and future productions. It is said that the Christie Company have excelled all their previous efforts with the new comedies, and are continually going one step better with each succeeding picture.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
March 6 ..	Conrad in Search of His Youth	F. P. Lasky	Drama	5844	8¼	A B
Not known	Storks	General Swedish Bio.	Interest	700	9¼	D
Not known	Marvels of The Universe ..	Granger	Interest	—	9½	D
Not known	Milestones..	Goldwyn	Drama	6000	9	B
Not known	Bonds That Chafe	General-Swedish Bio.	—	6000	9½	B D
Not known	Gold Mining	I.V.T.A.	Educat'n'l Interest	2000	9	D
Not known	Persuasive Peggy	I.V.T.A.	Comedy-Drama	5000	8¼	B
Not known	The Devil To Pay	Pathé	Drama	6000	9	C B
Not known	The Thief	Fox	Society-Melody-Drama	56 0	9¼	B
Not known	Two Moons	Fox	Western Drama	4500	9	C B
Not known	Where Lights Are Low ..	Jury's-S. Hayakwara	Melody-Drama	5000	9	C B
Not known	The Dangerous Paradise ..	Walturdaw-Sleznick	Comedy-Drama	6000	9½	B D
Not known	In Full Cry	Walturdaw-Broadwest	Drama	6000	9½	B
Not known	In and Out..	Walturdaw-Mountebanks	Comedy	1000	8¼	B
Not known	Li Hang, The Cruel	Gaumont-French	Drama	5000	9	C C
Not known	Alligator Hunting From The Sky	Walker-Chester	Travel	1000	9	D
Not known	Itasca	Walker-Chester	Travel	1000	9	D
Not known	The Texas Kid	Walker-Universal	Drama	2000	8¼	B
Not known	The Rattler's Hiss	Walker-Universal	Drama	2000	8¼	B

OPEN MARKET.

March 10..	Around The Town	Gaumont	Interest	—	—	D
March 10..	Graphic	Gaumont	Topical Interest	—	—	D
March 14..	Fox News	—	—	—	9	D
March 14..	Pathé Sunbeam	—	—	—	9	D
March 14..	Pathé Pictorial	—	—	—	9	D
March 14..	Pathé Gazette	—	—	—	—	—

MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"THE ADVENTURER."

Length, 5,600 feet.
Fox Film.
Released March 21.

Change Cues.	Style.	Nature of Number.
Awayside	Valse ..	Spanish for dance
†La Inflama	da (Kempner)	
*When dance over ..	Intermezzo	Lit. Spanish
†Fetwa	(Halim)	
*When man tries to kiss	Overture ..	Ex. Hry. Agit.
†Maritana Overture (Wallace)		
On the day that Maritana	Dance ..	3/4 Spanish
†Madrile	na (Lubbe)	
*When dance over ..	Romance..	Sli. Ex. Dram. Mel.
†Am Meer	(Schubert)	
The Granada Inn ..	Intermezzo	Spanish 2/4
†Indian Bridal	Cortege (Siede)	
*When Maritana and Don Cæsar sit	Romance..	Slo. Flo. Love Mel.
†Serenata Amoroso (Becce)		
During Holy week ..	Intermezzo	Short Lit.
†Fruhling's Erwachen (E. Bach)		
Fate has been ..	Romance..	Spanish Love Mel.
†Ave Maria (Rossini)		
*When Maritana by table	Intermezzo	Lit. Spanish
†Aszaida (Huntley)		
At the Palace ..	Minuet ..	Stately Mel,
†Allegretto and Minuet (Haydn)		
*When man whips Lazarillo	Overture ..	Ex. Hurry
†Coriolanus (Beethoven)		
One moment Captain	Romance..	Ex. Dram. Mel.
†Meditation (Beaume)		
*When men fight ..	Agitato ..	Short, Dram. Hry.
†Peter Schmoll (Weber) (Allegro)		
*When man killed ..	Romance..	Slo. Dram. Mel.
†Chanson Triste (Beaume)		
*When Don Cæsar taken to prison	Intermezzo	Lit. Flo.
†Piligran (Lindsay Theimer)		
*When King seen with Minister	Romance..	Slo. Dram. Mel.
†Der Wanderer (Schubert)		
The King will pardon Don Cæsar	Romance..	Slo. Dram. Mel.
†Der Wanderer (Schubert)		
*When Don Cæsar wakes up	Mazurka ..	Lit. stately
†Mazurka (Grunfeld)		
A rope, yes	Minuet ..	Lit. stately
†Minuet 1st Symphonie (Beethoven)		
Don Cæsar is to be shot	Romance..	Slo. Dram. Mel.
†Chant sans Paroles (Tschaikowsky)		
The Palace Chapel ..	Romance..	Slo. stately Mel.
†Cavatina (Raff)		
*When couple approach Priest	Romance..	Short. Religious Mel.
†Andante Religioso (Dreyshock)		
*When Marriage over..	Intermezzo	Lit. Flo.
†Fenia (L. Theimer)		
I do not think this poor boy	Romance..	Slo. Flo. Dram. Mel.
†Brise de Mer (Leoncaval lo)		
And your body will be left	Overture ..	Slo. Hvy. Dram.
†Euryant he (Weber)		
*When body carried off	Romance..	Slo. Hvy. religious
†Traumbilder (Choral) (Lubbe)		
*When Don Cæsar comes to life	Overture ..	Ex. Hry Dram.
†Victor Hugo (Zerco)		
*When Don Cæsar covers Lazarillo	March ..	Short, Slo. religious
Slow movement of same		
*When soldiers leave grave	Overture ..	Dram, Agit.
†Spada (Zerco)		
*When Don Cæsar and Lazarillo in room	Gavotte ..	Lit. Dainty
†Gavotte (Reger)		
*When Lazarillo describes how bullets were replaced	Mysterioso	Short
†Mort du Poete (Zerco) (last movement)		
After story	Intermezzo	Lit. Spanish
†Hadschi Halif (L. Theimer)		
At the Prime Minister's	Intermezzo	Lit. stately
†Frauenarme (Meyer Helmund)		
*When Minister recognises Don Cæsar	slight pause Segue	
†Frauenarme (Meyer Helmund)		
†Serenade Egyptienne (Velt)	Serenade.	Lit. 6/8
*When DonCæsar hears announcement	Overture ..	Dram. Alleg. Agit.
†Dramatique (Zerco)		
At the Chateau ..	Romance..	Dram. Love Mel.
†Valse Fantaisie (Glinka)		
*When Don Cæsar seen on horse	Overture ..	Hry. Dram. Agit.
†Felsenmuhle (Reissiger)		
But Don Cæsar is dead	Overture..	Hvy. Dram. Slo.
†Antoine et Cleopatre (Zerco)		
*When Don Cæsar attacks man	Overture ..	Alleg. Agit. for fight
Allegro of same		
After fight	Selection..	Hvy. Dram. Mel
†Eyes of Death (D'Albert)		
Merciful saints ..	Romance..	Bri. Flo, Mel.
†Romance	(Berheimer)	

* Action. Rest titles.

† Published by De Wolfe, 157, Wardour Street, W.

NOTE.—The atmosphere of this film is decidedly Spanish, and musical directors will do well to bear this in mind when fitting. It is a very powerful dramatic story, full of intense situations, and needs careful treatment.

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"EXCUSE MY DUST."

Five Reels.
Paramount-Artcraft Film.
Released March 21.

Change Cues.	Style.	Nature of Number.
Opening	Intermezzo	Bri. Flor.
†Baisers s'égarent (Alix)	Intermezzo	
Introducing the rattlers		Solid Flo.
†Intermezzo (Drdla)		
In a closely guarded room	Ballet ..	2/4 Mod.
†Iles de Fées (Popy)		
But the "Onery Fargot	Romance..	Mod. Sli. Dram. wk.up
†Fedora (Daras)		
But Toodles nowadays	Romance..	Mod. Flo. Mel.
†Marpha (Daras)		
But Toodles doing fifty	Agitato ..	Shrt. Alleg. Hry.
†Poursuite (Creus)		
*When Reid stops car	Romance..	Modo. Flo. Mel.
†Priere d'amour (Chapelier)		
Meanwhile, outside the police	Selection..	Sli. Dram. work up
†Hate and Love (Sameth ini)		
A friendly interview in the	Romance..	Slo. Dram. Mel.
†Andante Religioso (Dreyschutz)		
And to prove that old	Overture ..	Alleg. Agit. work up
†Pax et Labor (Pares)		
Put on the brake, Miss Resta	Romance..	Lng. Slo. Flo. Mel.
†Serenade (Tschaikowsky)		
*When advertisement seen	Romance,,	Mod. Dram. Mel.
†Meditation (Pares)		
The change for the Fargot	One step ..	Bri. Flor.
†Tiger one step (Morrison)		
*When printed handbill seen	Overture ..	Ex. Hry. Agit.
†Pyrrhus (Daras)		
Mutchler having tactfully	Romance..	Lng. Dram. work up
†Serenade (Drigo)		
*When Reid gets into car	Hurry ..	Short Lit.
†En Furie (Creus)		
Keep quiet about my buying	Prelude ..	Slo. Sli. Hvy.
†Prelude (Rachmaninoff)		
But Toodles doesn't take	Romance..	Mod. Flo. Mel.
†Cantilene Rustique (Pesse)		
The trickster is always	Romance..	Sli. Hvy. Flo.
†A l'Ombre		
At last the big race ..	Song ..	Lively, pop.
†Carnaval Parisienne (Popy)		
*When telegram seen	Romance..	Slo. Sli. Dram. wk.up
†Venise (Popy)		
Plunging through the night	Hurry ..	Short, Alleg.
†Course Tragique (Chapelier)		
*When J. D. drives into control	Intermezzo	Bri. Slo.
†Lisonja (Chapelier)		
*When J. D. starts ahead again	Hurry ..	Ex. Alleg.
†Ailes deployees (Tschaikowsky)		
*When wrecked cars seen	Romance..	Sli. Dram. Mel.
†Le Matin (Chapelier)		
*When fight starts ..	Overture ..	Alleg, Agit Ex.
†Cœurs Farouches (Chapelier)		
Unaware that he passed	Hurry ..	Short, Ex. Alleg.
†Melee Furieuse (Chapelier)		
*When J. D. drives across line	Romance..	Sli. Ex. Alleg. work up
†Sonata (Schubert)		
The real goal with the	Romance..	Ser. Flo. Mel.
†Schumerliedchen (Translateur)		

* Action. Rest titles.

† Published by Maurice Piena, 55, High Street, New Oxford Street, W.C.2.

"THE AMATEUR WIFE."

Five Reels.
Paramount-Artcraft Film.
Released March 24.

Change Cues.	Style.	Nature of Number.
Opening	Selection..	Lng. Bri. Operatic
Irene Castle	Intermezzo	Bri. Flor.
Dodo's apartment ..	,, ..	Bri. Sld.
Mother	Romance..	Slo. Flo. Mel.
Dodo's notion of maternal	Intermezzo	Bri. Flor.
The joy ride	Valse ..	Bri. Flor.
Almost against his will	Romance..	Bri. Flo. Mel.
Idolising her mother	Selection..	Bri. Operatic
Mercy, my child ..	Romance..	Slo. Flo. Mel.
He kissed me	,, ..	Ser. Flo. Mel.
Here's to the devil ..	One step ..	Bri.
Meanwhile things had begun	Gavotte ..	Bri.
Along towards daylight	Mysterioso	Ser. Dram.
*When Billy shoots self	Romance..	Slo. Sli. Dram.
So Justine went home	,, ..	Slo. Ser Mel.
After that, the Spotiswoods	Song ..	On good-bye lines
It was not long after	Polka ..	Lng. Bri.
I must run over home	Intermezzo	Lng. Bri.
Gerout soon made another	Romance..	Mod. Flo. work up
And now Ferguson ..	,, ..	Slo. Ser. Flo. Mel.
On frequent occasions	,, ..	Ser. Flo. Mel
In the late hours ..	,, ..	Ex. Sli. Dram.
You said the Graysons	,, ..	Slo. Flo. Mel.
*When Ferguson locks door	,, ..	Lng. Dram.
The final parting of the	,, ..	Mel.
In the office of the art	,, ..	Slo. Ser. Flo. Mel.
*When Mrs. Spotiswood enters her	,, ..	Mod. Flo. Mel. Love Mel.

* Action. Rest titles.

ANSWERS TO CORRESPONDENTS.

W. H. P.—*The song, "Yip I Addy I Ah," was sung in "Our Miss Gibbs," which was produced at the Gaiety Theatre, Jan. 23, 1909.*

B. B.—*The matter was settled at a meeting of representatives of both Societies held last month, and duly noted in our columns at the time.*

SONGS AND SINGERS.

B. Feldman and Co.

"Down the Trail to Home Sweet Home" has now "arrived." It is already spoken of as the big song for 1921, and if its reception at the Palladium (where Crosland's Melody Makers made a splendid feature of it last week) be any criterion, then the prediction will be amply verified.

Caprice Proud reports: "Am featuring 'You've Got to Show Me,' and doing splendidly with it. It is a fine number and just my style."

Dan Brothers and Sherry are at the Metropolitan this week, making merry music with "Rose of Bloomsbury Square" and "Dear Old Georgia Town."

"All Black" revue has the following Arthur-street numbers: "Dixie Wedding Bells," featured by Stella Dawson and Willy Robins; "She was Wonderful" (Ella Minto), "Can't You Heah Me Callin' Caroline?" (Stella Dawson and Bert Russell), and "Hello, Dear Old Virginia!" (the company).

Tom Payne says: "I am playing 'Let the Rest of the World Go By' as a violin solo in my medley, and find it a very popular item."

Maudie Styan, who played principal boy in B. Chandler's "Aladdin," has had great success in the "Big Four," viz., "Oh, What a Pal was Mary," "Let the Rest of the World Go By," "Oo La La Wee Wee," and "Bubbles."

Kitty Colyer, in Harry Day's revue, "Patches," scores a big success in "I'd Like to Be On the Farm."

Jay Laurier is still a big winner in "Emilina Brown."

Violet Essex had a fine reception at the Palladium last week, her "Old Pal, Why Don't You Answer Me?" proving immensely popular.

Charles Whittle makes a big hit in "I Know My Own Little Home."

Daisy Wood, at the Coliseum last week, repeated her pantomime success in "Oh, What a Difference the Navy's Made To Me."

Alfredo also charmed Coliseum patrons with "Oo La La Wee Wee" and "Bubbles."

The Laurel Duo are now featuring "Down the Trail to Home Sweet Home," in addition to "Let the Rest of the World Go By."

Renee Wright and her clever Kiddies are working successfully "Peachie," "Let the Rest of the World Go By," "Underneath the Wishing Moon," and "You Know What I Mean."

The Eight Victory Girls have introduced "Oh, What a Difference the Navy's Made to Me" with very gratifying results.

Nell Leslie and Bert Dale, in "The New Barmaid," are making a nice feature of "She Was Wonderful."

Lawrence Wright Music Co.

Wires and letters innumerable are being received daily testifying to the wonderful success of Horatio Nicholls and Worton David's new ballad, "Omaha." Miss Dorothe Godfrey wires that it was a positive riot at Portsmouth last week. Miss Dolsey Cariello wires that it was an enormous success at Manchester. The firm have received a wire from Dorothy Prince saying that this number was a tremendous success at the Argyle, Birkenhead last week.

Eric Randolph is creating a big success this week at the Palace, Plymouth, where he introduced "Omaha" for the first time.

Miss Maude Hughes says "Omaha" is an enormous success wherever she sings it. She is playing the Palace, Euston, this week.

The Melody Makers are making a feature of "Omaha" at the Empire, Holborn, this week; also Miss Jean Andrews at the Palace, Burnley, and Southwood and Pink Lady at the Empire, Liverpool.

Miss Ina Hill introduced Horatio Nicholls' and Worton David's new ballad, "The Memory of a Song," at the Palace, Camberwell, and made an instantaneous success with her very beautiful rendering of this number.

Miss Elsa Cowie creates great enthusiasm with this number at the Palace, Bradford. Miss Cowie is also featuring "Omaha."

Miss Alice Lilley is repeating her former success with "The Memory of a Song" this week at the Town Hall, Pontypridd, as is also Mr. Percy Henri at the Hippodrome, Southampton.

Mr. Jewell Merson is making a striking success with "City of Laughter, City of Tears" at the Palace, East Ham, this week.

Miss Violet Gwynne at the Empire, Newcastle, and the Brothers Williams at the Town Hall, Pontypridd, are also creating enormous enthusiasm with this number, which continues to be amongst the leading ballads.

Miss Ethel Castaldini gives a very fine rendering of "God Gave Me Wonderful Dreams," and is making her usual success with this number at the Palace, East Ham, this week.

The Melody Makers at the Empire, Holborn, are also very successful with this number.

The Piccadillians report tremendous success with "God Gave Me Wonderful Dreams" at the Palace, Blackburn, this week.

Talbot O'Farrell at the Alhambra, Bradford, this week is featuring Horatio Nicholls' and Worton David's new song, "The Lisp of a Baby's Prayer," to rounds of applause. This is one of the most successful ballads Talbot O'Farrell has ever had.

Francis and Day's.

The firm's new fox-trot, entitled "Wond'ring," delighted the dancers who thronged the Grafton Galleries at the Mi-Carême Ball last Thursday, it having been specially chosen by the committee and exclusively played at the fox-trot competition held in connection with the function.

Dorothy Ward is at the Liverpool Hippodrome continuing her success with "Rose of Virginia." Kitty Curtis with "Oh, by Jingo!" and also "Rose of Virginia," is at the Aston Hippodrome, making her usual hit, as are the Sparkling Mozelles with the former popular item. "Sweet and Low," which proved so big a success in Mme. Ina Hill's hands at Collins's last week, where she sang it in conjunction with "Write Me a Letter from Your Garden," is evoking like applause at the Camberwell Palace, where the gifted artist is now appearing. Among other vocalists of note singing "Sweet and Low" may be mentioned Jean Andrews at the Palace, Burnley.

"Wait Till Your Ship Comes In," sung by Joseph Cheetham with enormous success at the Palace, Blackburn, is likewise to be heard at the Euston this week, Lily Eyton being the singer. Ethel Castaldini, whose success with "Daddy, Dear Old Daddy" continues unabated, will be heard in "Wait Till Your Ship Comes In" at West Ham. "Come Back Home to Old Virginie," a song of which much will be heard, is being sung with success by Fred Barnes at Salford, by Olive Fox and Clarkson Rose at Brixton, and by Rorke and Bray at Liverpool.

The Versatile Three at Collins's last week met with their usual triumph, their singing of "Any Time—Any Day—Anywhere" and "Let Bygones be Bygones" being rapturously applauded. Beatie and Babs are similarly successful at the London Coliseum with the former song.

Keith Prowse in Blackpool.

Owing to the phenomenal success of "A Song of Long Ago," and the demand from the profession up North, Messrs. Keith Prowse have decided to demonstrate to professionals their successes, and professional copies can be had at 43, Church-street, Blackpool.

"BUBBLES" COMPETITION.

TO THE EDITOR OF THE ERA.

Dear Sir,—In your issue of this week there is a notification giving the winners of "Bubbles" song (Pears' Soap Competition), showing myself as a winner. Would you kindly correct this in your next issue, as the pantomime at the Artillery Theatre, Woolwich was presented as attached.—With many thanks, yours truly,

SYDNEY BRANSGROVE
116, High Holborn, London, W.C.1.
March 10, 1921.

(COPY.)

"BUBBLES" COMPETITION.

Five weeks' season at the Royal Artillery Theatre, Woolwich, "Aladdin" (57 performances).

Proprietors, Messrs. Frank Littler and Sydney Bransgrove.

Principal singer, Miss Elizabeth Hyde.

Supporting Miss Hyde, dressed as in Pears' picture, "Bubbles," Kitty Denton's Eight Rays of Sunshine.

Mr. Jack Soanes, Stage Director and Producer of "Bubbles" scene.

Mr. Douglas Cox, Stage-Manager.

"THE SINGING VAGABOND."

One of the "plums" of the programme at the Victoria Palace last week was the song-scena contributed by Mr. Eric Randolph, the title of which, "The Singing Vagabond," is at once comprehensive and apt. Mr. Randolph, as is well known, is the fortunate possessor of a peculiarly sweet tenor voice, and has here a fine repertoire of songs, mostly emanating from the Lawrence Wright emporium. Picturesquely garbed as a wandering gipsy, with a sunny nature and an eye for a pretty girl, he sings his way through the country lanes without apparently a care in the world. He thus attracts the kindly interest of the simple country folk, especially a pretty maiden, who falls under the spell of the "vagabond's" romantic personality. The beautiful ballad, "The Home that Means Heaven to Me," was particularly well rendered, the same remark applying to "Sing Me a Song of the Morning," which is sung before the curtain as a prelude to the act. "The Gipsy's Honeymoon," in which Mr. Randolph is assisted by Miss Margot Joyce, brought down the house. The act, artistic and pleasing to a degree, is finely staged and dressed, a pretty rustic scene, showing a caravan with a cleverly painted background of hills, constituting the scenic setting.

"SWANEE."

Revue, Produced at the Hippodrome, Gateshead, on Monday, March 7.

Hon. Reg. Vi de Vere — Mr. Reg. Sackville-West
Governor Hargreaves — Mr. Lewis Shand
Seek 'Em ..... } Brothers Johnson
Find 'Em ..... }
Woopum .....Mr. Willie Stein
Dorothy ..... } Sisters Lillian
Irene .....
The Dancer .....Miss Elsie Moore
Clare De Vere .....Miss Betty Hale
Maude Myrtle .....Miss Ivy Maurice

The plot of this attractive revue, which is carried throughout every scene, concerns the discovery of two young ladies who were wrecked upon the coast of "Swanee" twenty years previously, and adopted by the Governor of the island. The Hon. Reg. Vi de Vere, the young officer in charge of a detachment of English troops, who falls in love with one of the Governor's maids, Dorothy, is admirably played by Mr. Reg. Sackville-West, who renders some good songs, as also does Mr. Lewis Shand as Governor Hargreaves. The Brothers Johnson are capital as detectives, Find 'Em and Seek 'Em. Mr. Willie Stein as Woopum did excellently; and as the shipwrecked ladies the Sisters Lillian greatly delighted the audience, as did Miss Elsie Moore with some pretty dancing. Miss Betty Hale and Miss Maurice also did good work in the singing. The musical director, Bert Holland, carries out his work in excellent manner, and the dresses and chorus add considerably to the success of the show.

"Jack in the Box."

That successful production, "Jack in the Box," presented under the personal supervision of the author, Joe Hayman, returns to the L.T.V. Circuit next week at the Putney Hippo. after a splendid run in the provinces. Mildred Hayman, Jack Warman, and Roy Jefferies, in their respective parts, have contributed greatly to the success of this show, which is booked well ahead.

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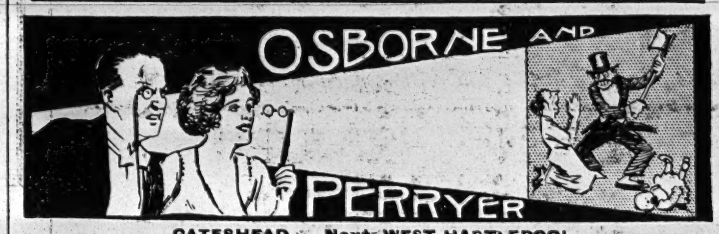

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New picture next week, as Ike shut up one of my eyes,
When do we play Leed's again!

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Someone has sent me a wire, telling me to put everything on a certain horse, to-day Has the poor dear got a cold?

BILLY CARYLL
Starring in "Oh! Laugh."
Any more for the Lincoln, we're just off! We've got the winner, as Ernie dreamt about it; so it can't lose, can it? However, as the song says, I hope "God Gave Him Wonderful Dreams! To make sure, we have paid for the Car both ways! Hope we shall be able to Earna small fortune to save us from busking next week!

Answers to Co-respondents.
P. L., Leeds.
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STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Dream Stars, Fortunello and Cirillino, Renee and Godfrey, Will H. Fox, Jan de Martell, Rich Hayes, Bernhardt and Young.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Frank Whitman, Cornalla and Eddie, George Jackley, Katrina and Joan, Hal Bryan, Dalmere's Circus.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Will Collinson, Pierce and Roslyn, Lune and Shaw, Ernie Ream, Cissie Lupino, Fred Stafford, Wright and Hartley.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Geo. Calver, Stellios, Nicol and Martin, Ching Wu, Manuel Vega, Doris Ashton.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Cycling Brunettes, Ilott Quartette, Tom D. Newell, Forrest and Russell, Sam Hilton, Frank Maura.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Deguchi Troupe, Van Dock, Witt and Stevens, Mart and Pep, John Luxton.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Will Gardner, Frank and Vesta, Mount fords, Bransby Williams, Paul Gordon Leslie Elliott.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Les Tumilets, Sandy Powell, Suther Oswald Bemand, Ethel Hook, Four Vagabonds.

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NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.
ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment." The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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C. B. Cochran's Production, "London, Paris and New York."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production, "League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Terry's Juveniles. Olga Morselli.
Stan. Kavanagh and Co. J. H. Wakefield.
Woodward and Page. Arthur Pond.
Frank and Elsie. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
Gilbert Fayne and Co. Gilday and Fox.
Walton and Lester. Black and White.
J. H. Wakefield. Betty Bruce.
Crasey Hicks and Pass. Maud Hughes.
Bioscope.

WATFORD PALACE.
Rehearsal at 1.
The I.V.T.A., Ltd. to present "The Lads of the Village."

WALTHAMSTOW PALACE.
Rehearsal at 1.
A. D. Robbins. Mazuz and Mazette.
Billy and Doris Harley. Warnini.
Anna Hana. Rich and Galvin.
Chester Cortney. Bioscope.

EUSTON.
Rehearsal at 12.
Stanley Kirkby and Harry Hudson.
Bert Hughes and Co. Niblo and Doris.
The Three Its. Ferguson and Mack.
Annie Rooney. Alf. Jepson,
Ethel Castaldini. Bioscope.

SOUTH LONDON.
Rehearsal at 12.
Tatten Hall and Co. Martelloni Sisters
Hart and O'Brian. The Two Cures.
Charley Rich. Ferguson and Mack.
Fusco. Bioscope.

EAST HAM.
Rehearsal at 12.
May Sherrard. Violet Trevenyon.
Ellis Drake and Co.
Olive Fox and Clarkson Rose. The Martinis.
Hobart and Hobbs. Billy Houslni and Co.
Bond Powell. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Les Brissons. Ko-Ten-Ichi Troupe.
The Yelson Trio. Selig and Hart.
Theo. Ward. Haidee-de-Rance. Bioscope

EMPRESS, BRIXTON.
Rehearsal at 12.
Lew Lake to present revue, "Far East."
Fred Hutchings.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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